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A PROJECT ENGLISH GRANT IN 1962 ESTABLISHED THE EUCLID ENGLISH DEMONSTRATION CENTER (EEDC) TO DEVELOP AND MAKE AVAILABLE ON A NATIONAL BASIS A MODEL ENGLISH CURRICULUM. THE SIX PAPERS OF THIS EEDC FINAL REPORT FOCUS ON THE WORK OF THE CENTER, BUT ALSO ASSESS AND COMMENT MORE BROADLY UPON MANY OF THE PROBLEMS OF ENGLISH TEACHING TODAY. "PERSPECTIVES ON THE EUCLID CENTRAL CURRICULUM" BY BERNARD MCCABE INDICATES THE VALUE OF A STRUCTURED, WRITTEN CURRICULUM AND PRESENTS PERSPECTIVES ON THE "NEW" ENGLISH CURRICULUM WORK DEVELOPING THROUGHOUT THE COUNTRY. "INNOVATIONS AT EUCLID" BY WILLIAM EVANS EXPLAINS HOW THE EUCLID CURRICULUM IS PLAYING A PART IN THE NEW ENGLISH EXPERIMENTATION AND SUGGESTS DIRECTIONS FOR FUTURE CONCERN. "NEW APPROACHES TO THE TEACHING OF COMPOSITION" BY MICHAEL SHUGRUE STATES THE IMPORTANCE OF NEW CURRICULAR DEVELOPMENTS LIKE THOSE AT NEBRASKA AND NORTHWESTERN. GEORGE HILLOCKS' "THE ART OF NOBLE HYPOCRISY--DISCOVERY IN THE CLASSROOM" DESCRIBES INDUCTIVE METHODOLOGY AS CENTRAL TO THE EUCLID PHILOSOPHY. "IN-SERVICE TRAINING--SOME SUGGESTIONS AND PROBLEMS" BY MICAEL FLANIGAN OUTLINES SIX KINDS OF IN-SERVICE MEETINGS WHICH CAN CONTRIBUTE TO THE TEACHER'S CONTINUING EDUCATIONAL DEVELOPMENT. "NINTH GRADE RELUCTANT LEARNER CLASSES" BY CHARLES ROGERS DETAILS IMPORTANT LESSONS LEARNED FROM WORKING WITH RELUCTANT LEARNERS. COPIES ARE ALSO AVAILABLE FROM CHARLES ROGERS, PROJ. UPGRADE, SCH. DIST., AIKEN CO., BOX 771, AIKEN, S.C. (JB)

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EUCLID IN RETROSPECT

1967 Conference Bulletin

DIRECTOR
Charles C. Rogers

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INTRODUCTION

Speaking at the Seattle IRA Convention in May of this year, I had occasion to say that without a concerned board and administration, without the climate and desire to improve education for youngsters, there never could have been a Euclid English Demonstration Center with or without federal funds.

Having operated two years on a Project English grant, and two years as a self-supported center from unit sales, the Euclid experience is unique in some respects and typical in others. As so often happens with innovation, the model curriculum was less enthusiastically received in the home school system, where, perhaps, it was seen as a threat by those who had no part in building it, but it has been accepted by a vast audience throughout the country.

Although this is the last year of operation for the Euclid English Demonstration Center, the model curriculum will not die. Literally thousands of teachers and hundreds of school systems have adopted and adapted it in part or in its entirety. New federal projects, such as APEX in Michigan, base parts of their program on Euclid materials. The materials are being widely used in college methods courses, and are to be found in dozens of university curriculum libraries.

I suspect that George Hillocks and the original staff only partially realized how well they had built. I say this because Euclid was not one of the ambitious and highly funded projects. Yet, in our two years of independent operation following the two-year federal grant, we have disseminated upwards of one-hundred thousand units and bulletins to teachers and school systems. This widespread dissemination of materials was carried on in addition to the original conference activities of the demonstration center.

But perhaps more important, the Euclid experiment will not die because those involved will take their experience forward. This final bulletin is an attempt to record some aspects of this experience.

Chas. C. Rogers

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AFTERWORD

Bernard McCabe's article, "Perspectives on the Euclid Central Curriculum," traces the history of the Center, but more importantly indicates something of the value of a detailed, written curriculum.

This article provides a great deal of needed perspective on the value of the curriculum work going on throughout the country in what is now termed the "new English."

PERSPECTIVES ON THE EUCLID CENTRAL CURRICULUM

by Bernard McCabe

A curriculum is more than a collection of curriculum documents. To be sure, the documents are important both as guides and records: they give the curriculum historical substance. But the curriculum is the experience of the students. It is also the experience of the teachers. It is not only operational classroom experience. It is the behind-the-scenes experience, the planning, the thinking, the theory, the philosophy. It includes supervisory thinking and practice. It includes both the training and retraining of the teachers. In all of these senses the Euclid Central English curriculum is a model curriculum. It has already exerted influence far beyond Euclid Central. It is interesting to reflect on the genesis, the status and the possible future development of the curriculum model.

Eleven years ago the administration of Euclid Central and the Euclid Board of Education made a number of decisions that eventuated in the present structure of the Euclid Central English curriculum. Eleven years ago the Board of Education decided to institute an honors program in the Euclid secondary schools. If you will remember, in the middle fifties similar decisions were made in many places across the country. During the same year the board decided to extend specialized supervision in language arts from the elementary schools upwards into the junior high schools. Eleven years ago the administration at Euclid Central decided to inaugurate special groupings for pupils in need of remedial reading instruction. These significant changes were to go into effect the following year.

The subsequent year, the first honors classes, the first remedial reading classes, and the first curriculum supervision in English began at Central. At that time I was a teacher in English and social studies, and I taught the first seventh grade class in remedial reading and the first seventh grade honors group. Mrs. Margaret Hanson was the chairman of the English department. Mr. Melvin Robb was the principal at Euclid Central, and his assistant principal was Mr. Dominic Federici. Mrs. Sara Freeman was the junior high school curriculum supervisor, and her official title was consulting teacher. Needless to say, we did not then have the curriculum documents that are now available at Central. But a curriculum is not merely documents.

Four years later modular scheduling was put into effect. In the interim the English/social studies combined curriculum had been replaced by two separate departments, one in English and one in social studies. Mrs. Hanson had become an assistant principal. I had become the consulting teacher, and Mrs. Freeman had become supervisor of language arts, K-9. Mr. George Hillocks was chairman of the English department. At that point in history none of the personnel of the Euclid Central English department had been teaching at Central when the fateful decisions were being made six years previously.

It was during the next year that Central was awarded the Project English grant, from the Cooperative Research Proposal submitted by George Hillocks, that brought this demonstration center into being. By the end of the next year all but a few of the lesson and unit guides were essentially in the form in which they are available now. Of course, revisions have been made, but essentially the content of the materials has been preserved in its received form.

At the present time of writing Euclid Central is housed in a new building. Mr. Federici is the principal; Mrs. Hanson is his assistant; Mrs. Freeman is an elementary school principal. The co-chairman of the English department and director of the Center is Mr. Charles Rogers. At this point in history there are no teachers in the English department who were staff members at the time the grant was originally made.

Since this curriculum had its beginning, there has been an actual turnover in this English department of 200%! During the same period of time there has been a statistical turnover of nearly 350%!

The high incidence of personnel change in the English department is not unique to Euclid Central. Rather, it is characteristic of English departments across the country. It must be against the backdrop of this phenomenon of staff change that the Euclid Central curriculum is assessed at the long range. Without question the Central English curriculum is a model curriculum. What are the implications of this curriculum and for it at a time when a central problem--perhaps the central problem--in English instruction is the problem of change in professional personnel?

It has been my good fortune to have been a consultant at the Euclid Central Curriculum Center since its inception. Consequently, I have been able to view the curriculum from a distance as well as at close range. To me the most striking feature of the Central curriculum is the strong sense of stability and continuity that it affords. In the face of changes of teaching staff, administrative staff, and even plant, the Euclid Central student is assured of a rich and full program from year to year. Because of a solid curriculum structure, the staff can discuss their work, frankly, readily, and with a minimum of ambiguity. All these are positive advantages.

Let us consider the plight of a teacher who begins his career in a department that lacks a carefully structured curriculum. The central problems of beginning teachers are the same as those that attend anyone who is beginning a new job or any new experience. The central problem for a beginning teacher is that of adjustment.

The experienced teacher tends to forget the difficulty that he encountered as a beginner. The simple mechanical things that are a part of teaching in every school such as procedures on taking attendance, fire drills, arranging for leave, record keeping, obtaining supplies, operating the ditto machine, and so on--things that teachers learn to do early in their experience and that ultimately recede into a mechanistic background of operation--all these things represent new patterns and new learnings for a beginning teacher. These nuts and bolts things are of relatively trivial importance. But the new teacher must deal with these trivia against a background feeling that he is on trial with his pupils, with his colleagues and with his superiors. If this is his first experience in the workaday world, his first engagement with responsibility, he will be, from time to time, assailed with self doubts. If in his school there is no substantial curriculum design, he is faced with the problem of charting his own course in his instructional work.

Hypothetically, he has been trained to do this. He holds a degree in English, has had some courses in education, and has experienced practice teaching.

Consider that training. Studies by the NCTE have strongly indicated that the training of most English teachers is inadequate. How could it be otherwise? The demands for subject matter competence alone are formidable. The English teacher must be competent in poetry, the novel, the short story, the essay, and drama as well as the history and development of English and American literature. In addition there must be competence in the field of language study; and all of us are aware of the tremendous lag between the state of the art of teaching grammar in the classroom and the state of the university revolution in linguistics. In addition to knowledge of grammatical analysis the English teacher should be equipped to deal with semantics, poetics, and the history of the language. He should be trained in writing. He needs background in the teaching of reading. He needs the elements of literary criticism. This many-course menu should be garnished with skill in proofreading and an expertise in spelling and mechanics. So much for the content course work. To this must be added training in various pedagogical matters: course work in psychology, tests and measurements, curriculum theory and practice, and learning theory are minimum requirements. The training in all these areas represents the simple day-to-day requirements for an English teacher which are staggering.

Since most beginning English teachers have a number of holes in their training, they are bound to encounter a number of problems in planning their own curricular work. In addition to almost certain inadequacies in training, a beginning person simply doesn't know children. Another crucial area of his probable ignorance is that of dealing with the mores of the community in which he is working. Nor is he likely to be familiar with the traditions of his new school.

Supervisors in many places resist the formulation and adoption of any substantially structured curriculum on the philosophical ground that such a thing is inhibiting to teachers, preventing their growth, and possibly robbing their lessons of a certain freshness, inventiveness or originality. This viewpoint, as we shall see, has some merit, but not in connection with the experience of new teachers. There is an implicit assumption that the neophyte welcomes a high degree of freedom of action in teaching, and to limit this with the restrictions imposed by a fixed curriculum somehow impairs academic integrity, regardless of the quality of the curriculum.

My experience has been that the beginning teacher, to the contrary, welcomes strong curriculum guidance, and in the absence of such guidance, will find his situation, if not frustrating, at least threatening. Because of the "on trial" feeling, the beginning teacher is all too often reluctant to seek help when he needs it desperately. Of course, in most cases his assessment of colleagues and superiors with respect to their willingness to help and their understanding of his situation is inadequate, needless to say. Nevertheless, in too many cases, he is stuck with his inadequate assessment. And so are his pupils.

The beginning teacher does get through his first year. Assuming he must design his own curriculum, he will do some things well, he will do some things poorly, but most of the things that he does will be traditional and routine--the traditions and routines being those derived from his own experience as a student. If he receives another contract, he must interpret this as a stamp of approval on the curriculum that he has devised. In too many cases the development of a teacher all but stops at this point. If his classroom work has been approved (and if it had not been, he would not have received a second year contract, surely), it bears repeating. And his first year's lessons, hopefully except for the very poor ones, will be repeated with only slight modifications through the balance of his teaching experience.

A well-made curriculum obviates many of these problems. Curriculum content is laid out. Necessary materials are at hand. The curriculum makers have known children, and as the curriculum has been used, it has been revised so that obvious shortcomings are ironed out. If the curriculum content is sound, and the teaching methods are appropriate, many of the deficiencies in the training of the beginning teacher are mitigated.

As previously noted, staffing is a major problem on English faculties. There is a latent advantage in the use of the structured curriculum in the area of staffing. Those who interview and hire candidates will have certain knowledge of the skills, attitudes, and background required of those dealing with the curriculum. This kind of knowledge is extremely helpful in selecting new staff members. Knowing ahead of time if a candidate can accommodate to the practices of the school will insure a higher degree of success in the initial adjustment of that candidate.

A related advantage to a staff is in the supervision of a new teacher. The supervisors are familiar with the curriculum and the teaching patterns and class responses engendered by the curriculum. Supervisors can talk about teaching practice in a concrete way. New teachers can talk to more experienced hands about specifics in instruction, and compare their reactions and the reactions of their classes with the reactions of others to specific items in the curriculum content. All phases of supervision assume form and structure.

All these curricular epiphenomena taken together with the concrete curriculum documents themselves have given the Euclid Central curriculum substance, stability, and continuity. Let us consider now the careers of those who were instrumental in formulating and revising the curriculum as it exists today.

Earlier in this article only a few names of the curriculum designers were mentioned. At the time that they and many others began their curriculum work, they were certainly not neophytes. They were experienced at teaching and knowledgeable in the content of their fields. Those who have remained in the profession have gone on to better things. Let me qualify the word better.

Better in the sense used here is intended to suggest positions of greater responsibility and greater challenge. Better in the sense intended here connotes professional advancement. It is fair to assume that the experience of developing and producing this curriculum contributed in a major way to that advancement. This strongly implies that there is a stage in an educator's development where he must work seriously in curriculum.

After some time in the classroom the nuts and bolts of instruction, and even the deeper problems of learning and teaching take on a significance that is merely routine for the teacher. As far as being a true professional is concerned, the teacher has arrived. It is at this point that he must consider his work in the long range rather than merely in terms of this year's problems. He must consider the development of children in terms of his discipline--what has happened to them before he meets them, what will happen to them after they leave him. He must think of the philosophical implications of his approach. He must consider the injunctions of the theories that underlie his work. He must contemplate these things in the light of the cold reality of life experience--his own life experience. This kind of thinking is the essence of curriculum work. If he has no opportunity for such experience, his teaching will not progress. However successful his classroom work has been or may be, the development of his personal professional mystique will be severely inhibited. A department that is committed to a comprehensive structured curriculum, as is the Euclid Central department, runs the risk of stagnating at a certain level of personal development.

For five years the Euclid Central curriculum has existed essentially as it is today without significant change, without the change that marked it in the preceding five years. On the one hand, this is evidence that it is a sound curriculum: teachers simply do not continue to do things that do not work. But on the other hand, the stability of the curriculum suggests a danger that new personnel at Central, especially those who are not beginning teachers, may be inhibited in their growth.

Consequently, some curriculum changes may be indicated. What are some of the directions that these changes might take? In order to attempt even an impressionistic answer to this question, it is necessary to examine, however briefly and generally, this curriculum as it is today.

The curriculum documents codify three dimensions of the pupil's experience:

1. Informational content--such things as vocabulary (symbol, connotations, etc.) and certain conventionalized techniques (how to analyze sentences, how to make definitions, etc.).
2. The development of skills in reading and writing, together with some specification of opportunities to practice the skills--certain types of compositions (haiku, expository writing, etc.) and particular titles in literature.
3. The instructional environment in which the learnings take place--inductive teaching procedures, grouping within the classroom, etc.

The areas of instruction are reading, literature, language and composition. The preponderance of the documents relate to teaching literature.

The underlying philosophical assumption in the development of the literature part of the program is that literature is important because it represents an elucidation of values. The reader must become aware of the value systems both as they are discussed by an author and as they have operated on the author. Concurrently, the reader must be aware of multiple levels of interpretation possible in significant literature and must assign the most appropriate interpretation as a result of a reasoned analysis of the work. The critical emphases are thematic analysis, image analysis, and the analysis of archetypal patterns. The schools of New Criticism and Myth Criticism have been most influential in the development of the fundamental curriculum concepts, while historical and biographical aspects of criticism have been consciously minimized. Viewed in the narrowest possible way, individual works of literature are seen as cultural artifacts that relate to one another because of forces (such as value systems, for example) operating in the culture.

The units on literature present a consistent, orderly and reasoned approach. They are further strengthened because of attention given to the way in which the reading process is related to perception of literary values, and the consequent use of techniques and materials for individualizing instruction.

A third feature of the literature curriculum that gives it great power is the avoidance of the rather trivial, formulaic, teenage interest materials that characterize so many junior high anthologies. A conscientious effort has been made to include as reading material as much literature of permanent and enduring value as possible.

The language units considered together as a whole do not reflect the organic consistency that characterizes the literature program. The language units are doctrinaire, although the doctrines they represent are somewhat in advance of those encountered in most junior high classrooms, indeed most secondary school classrooms. It may be noted that in the past year several publishing houses have caught up to the Euclid curriculum in the matter of grammatical analysis. Areas in language studies such as semantics, language history, and grammatical analysis are encountered as more or less isolated areas of study. Thus, the three-year curriculum picture in language is one of fragmentation rather than cohesion, emphasizing analysis rather than synthesis.

Much of the composition work is developed either as exercises that are accessory to the development of concepts in the analysis of literature or as part of the apparatus of evaluation of the learnings in the literathre units. There are some specific composition lessons on special forms, but there are no units in composition per se that parallel the units in literature and language.

The work in the remedial classes, of course, is specifically designed to improve reading and writing skills in a more or less mechanical way.

Reading and literature present the picture of greatest strength largely because at the beginning stages of our curriculum work, eleven years ago, our attention was drawn to the need for across-the-board reading improvement and the implications for us in the junior high of the developmental reading program that begins in the Euclid kindergarten. The remedial classes are an immediate and direct result of this concern. The needs of the students in these classes imply the goals of instruction. Experience in working with these pupils together with the professional developments in the field of reading will continue to influence the methodology in these areas in the future as has been the case in the past.

Let us limit our consideration, then, to possible curriculum development in the program for those students who are functional at reading and writing.

Values in literature are significant as they reflect the values in the more general culture. To a certain extent works of literature are cultural artifacts. But there is another dimension to the study of literature that does not receive much attention in this curriculum. Good literature is marked by aesthetic as well as intellectual content. The literary artist, as do other artists, faces aesthetic problems and is influenced by movements, aesthetic as well as intellectual, that condition the work of artists in many areas. Romanticism is such an aesthetic movement. What characterizes Romantic literature and what characteristics does Romantic literature share with Romantic music, Romatic painting, sculpture, and the other arts? Is it tenable to classify primitive literature, sculpture, music, etc. together because of some consistent characteristics subsumed together as "Primitivism" that unify them in an aesthetic way? Certainly there is room in the Euclid curriculum for the development of units on the aesthetic relationships of literature with the other art forms, without damaging the integrity of the present viewpoint.

The most serious content weakness in the present Central curriculum in literature has to do with the treatment of drama. Many of the units feature the study of plays, especially those in the classical repertory. Although these plays were written to be staged and are staged to this day, the Euclid curriculum deals with them as closet drama. The development of units and lessons on drama production in junior high would be a welcome addition and would be welcomed by the profession.

Language is neither perceived nor used in a fragmentary way. That is, a person does not consider his syntax, his word choice, and his imagery, as separate entities in learning or using his language. All these elements of discrete study come together in an organic whole in real experience with language. While it may be necessary to handle these elements discretely at one phase of study because of considerations of efficiency and precision, such a study of language is likely to result in a superficial understanding of linguistic phenomena or a distorted view of the significance of the academic discipline. It is interesting that in the history of language change, all aspects of a language will change concomitantly: the word stock, the phonology, and the syntax. Writing styles surely change and writing styles are recognizable because the syntax, semantics and imagery support one another. Somewhere in the Euclid Central curriculum consideration of all the elements of language taken together ought to be essayed.

The educational literature on language study is disconcerting to the serious teacher. Although much of the reported work in language has to do with usage of one kind and another, most reports indicate that there is a great deal of futility in language teaching. To what extent is this futility the result of inadequately relating the content of language study to the maturation of students? (For example, one study of the use of pronouns shows that third graders who had not studied lessons in pronoun case usage scored higher on tests in this area than did eighth graders after they had studied such usage.) The whole field of language study is one that yields to the techniques of curriculum research and Euclid Central is at present in a position to do significant research in this area.

The present Euclid curriculum was developed in large part without much attention given to empirical research designs. The adjustment of the content of language instruction to maturational level is an area suited to curriculum research; an even more significant area is that of composition. What are the developmental patterns in junior high school composition? What changes in style does a writer exhibit as he moves from seventh grade through ninth grade? What influences do specific lessons and units have on his writing ability? Which mechanical errors tend to disappear in the course of maturation, and which mechanical errors tend to appear as a result of maturation? Research designed to answer questions such as these might become a part of Central's curriculum. Through such a systematic study, a meaningful sequential program can be developed that will have real value for the profession as a whole.

What is the relationship between curriculum and teacher training? Another dimension of curriculum consideration is to what extent the carefully structured curriculum might advance or retard the training of practice teachers. Central might move in the direction of a permanent relationship with some teacher training institution or institutions to explore the influence of curriculum structure on teacher training. And, of course, such a program could lead to development of curricular materials in the teacher training curriculum itself.

To what extent has the in-service training offered by the Demonstration Center actually influenced the instructional patterns in schools outside Euclid? Central's teachers have given much time and energy to in-service training. This has been a natural consequence of the development of their curriculum. Their work has matured to the point now where the actual consequences elsewhere must be examined in order to facilitate the improvement of in-service training designs.

During the past two years, because of developments in the industry, the use of television in the classroom has become a reality. The low price of TV taping apparatus, together with the availability of federal funds for support in obtaining the equipment makes classroom use of TV economically and technically feasible. There is both opportunity and need to develop curriculum materials in the areas of drama and teacher training in connection with television.

A curriculum is certainly more than a collection of documents. It almost has a life of its own. A model curriculum will challenge alternative curricular practices. Beyond this, it is a continuing challenge to itself.

William Evans' keynote address to the 1967 conference participants points up some of the ways in which the Euclid Central curriculum is playing a part in the "new English."

We believe that his point that we should be more concerned with beginnings, rather than with the total, is well taken. We see one of the major problems for English as delimiting the job to be done at the various levels.

INNOVATIONS AT EUCLID

by William H. Evans

Not many years ago, English stood on the sidelines and watched science and mathematics create their great curriculum-making enterprise. The "new science" and the "new math" soon became dramatic symbols that American education was indeed on the move toward excellence in the Post-Sputnik age. Although English had been looking at itself rather critically, especially in descriptive linguistics, discoveries in English had little chance to make a difference in the schools.

But within five years our situation has changed. First the government agreed that the teaching of English could be in the national interest, and then the government gave us great sums of money to prove that we are significant. With federal support has come the birth of our vast curriculum-making enterprise. Now we are also proving that trends in education are where the money is. We have a "new English" on the way, and we are developing new programs for the schools.

This is an exciting time to be teaching English. English is finally asking questions about itself. English feels that it is much more than a tool subject in the service of other subjects in the schools. English is examining itself, describing itself, classifying itself, structuring the unstructured, and restructuring the structured. English is trying to cast out its preoccupation with prescriptive, deductive teaching and is experimenting with descriptive, inductive teaching. English is looking for useful teaching strategies and methods of inquiry, and it is wondering if it can develop some methods of inquiry that are unique to the study of the nature and uses of English.

Without question the Euclid English Demonstration Center is a leader in the great curriculum-making enterprise in secondary school English. I was impressed when I learned from your director that he had struggled for several weeks to keep up with orders for Euclid units totaling about twelve hundred dollars a week at fifty cents a unit. Euclid now has a national responsibility. School systems expect Euclid to help in forming the growing edge for secondary school English.

In my opinion, you have played the role of experimenter and innovator conscientiously and well. Your units reflect the curiosity that English now has about itself. You clearly want students to examine the raw data of English, to study the nature and uses of English, to learn that English has its ideas. In literature you are well up with national trends. You are mindful of myth and legend as essential backgrounds, of structures peculiar to literature, of the contributions of understanding to appreciation, of literature as language, of the importance of extensive and intensive student reading, of topic and theme as useful focuses for structuring teaching situations, of the role of the English teacher as developmental reading teacher in his content field, and of the contributions that literature can make to the teaching of oral and written composition.

In language you are aware of the broad spectrum. You give attention to new grammars, but you put grammar instruction in its place as only one part of language study. You are asking your students to examine the raw material of language. The chance is good, I think, that many of your students will conclude for themselves that language is changing, that dialects are not matters of right and wrong but differences that enrich and diversify changing American English, that there are differences between spoken and written English. In brief, they will conclude that language study is full of intriguing and useful ideas.

In written composition you realized the importance of prewriting experiences. This fact is clear in your position papers and in your literature units. I see in your designs a deliberate effort to encourage students to observe details, to take rhetorical stances and to engage in oral composition. I assume that your skillful teachers sense the implications here for written composition and move students into positions which encourage them to cope with the various problems that confront a student writer.

So far I have said that I believe you have made a good beginning. You have been very sensitive to promising national trends, and your openness of attitude and your strong spirit deserve special commendation. This conference, with its many invitations to outsiders to observe your teaching, to interact with your students in the classrooms, and to comment honestly on what they observe seems to say that you are open-ended and eager to change in the best interests of students in the junior high schools.

Sensing that you have this attitude, I shall feel quite comfortable in making some constructive suggestions. In the time devoted to this talk, I shall limit myself to three rather broad statements and some elaboration.

First, I sense that you are still looking for an approach which you can use to build a total curriculum. Your attention to the tripod of literature, language, and composition has led to clusters of units related by topic and theme, but I sense that you are looking for a sequenced structure, as elusive as that may be in teaching English. My suggestion, although I am not certain it is the best advice available, is that you think of language as the philosophical context for your curriculum. You have already outgrown the traditional philosophical context of language study by offering units on such topics as language change, semantics, and dialectology. Your students are already experimenting with language and some are probably forming some very useful understandings and attitudes about language. Aim for beginnings, the makings of mature understandings and attitudes, and you will be more successful in establishing an effective language base upon which to build an entire curriculum. If you sense some caution in my words of encouragement about language study, you are right. In some cases I think you are trying too much too soon, and perhaps some of what you teach should not be taught at all in junior high. Your units on morphology and change in the English language are in my opinion too detailed.

Second, I am going to be somewhat idealistic and encourage you to experiment further in efforts to individualize instruction. You have used modular scheduling for some time, so you must be convinced that variations in the length of class periods enable your students to learn more effectively. But how flexible is your modular scheduling? Could you do more for individual students than you are presently doing? What further flexibility in scheduling would assist you in experimenting more effectively with self-instructional aids, with diagnosis and individualized pretesting, with one-to-one contacts with individual students? What flexibility will you need in the future in experimenting with computer-assisted instruction and with instructional aids and multi-media teaching aids now somewhere between man's dreams and the drawing boards? Some day we may come very close to having an articulated program based on the growth of each individual students. As we approach that day, Euclid Central Junior High School would be a natural place to demonstrate for other teachers what can be done for the individual student in English.

In language instruction especially we are constantly faced with the need to deal with students individually. There are tremendous psychological and sociological implications involved in attempting to enter the student's own inductive language learning process in an effort to change or even add to language behavior. We know that a student's language is a very personal matter. How do we effectively diagnose a learner's ability to use language; on what basis can we assume that he has certain language needs? We may sense that a student needs to add certain words appropriate in what we call standard usage. We may sense that in writing a student needs to learn how he can imbed or incorporate structures within structures to produce richness, variety, and power of expression. In semantics, too, we deal with very personal values. Psycholinguists and sociolinguists are giving us reasons for caution as we proceed with oral pattern practices for speakers of non-standard English. Semantics, as we have noted, asks for certain changes in attitudes and language behavior. Some persons even consider teaching semantics a very dangerous business. Perhaps here we must learn to cope with what might be termed psychosemantics and sociosemantics.

In literature you have a unit on the outcast. In language you have no unit dealing with this theme, but in language study you deal with the theme daily. You sense that your students can raise many questions about this theme as they work with usage, dialectology, and semantics. As you continue to work, you must be prepared for some interesting questions from students.

Here I am reminded of a situation which a junior high school teacher brought to me as I taught an in-service class in language in a midwestern town last year. The teacher had been attempting to alert students to the need to add certain standard forms and had been engaging students in oral pattern practice. Her town is very sharply divided economically into a south section where families are economically and culturally disadvantaged and into a north section where families have economic and cultural advantages. People at the south end of town call people at the north end of town PA's, or powdered asses.

The teacher brought to me several questions and remarks that a Negro student had raised one day after class. First he asked the teacher, "Are you a PA?" Then he said knowingly, "You teach a class of PA's, don't you?" Without waiting for what might have been the teacher's stumbling remarks about ability grouping, he continued, "You are trying to teach us the PA's language, aren't you?" Then, the boy asked, "Do you ever ask the PA's to use our language?" and waited for an answer.

Time does not permit me to explore the implications of that boy's remarks, so I shall proceed to my next suggestion.

Third and last, I suggest that you take a very critical look at your testing program with two questions clearly in mind: What can you do to make pretesting more effective? What new kinds of tests must you develop to come closer to measuring the kinds of change that you hope will occur in students?

I am very pleased to see in your units frequent attempts to present many samples for first observations. You encourage students to ask questions, to develop hypotheses, and to test and modify their first assumptions. Behavioral goals for students seem to guide much of your teaching. You use raw material of the same kind used previously in a lesson as you test students' abilities to cope with problem situations independently. This kind of built-in testing is excellent because you are trying to give students a method of analysis so they can use method on their own. Here you have embodied application, also reinforcement through performance.

I want to encourage you to continue using the problem approach in testing as you teach, and to use this approach more often in pretesting so that you can measure behavioral changes. Especially I want to encourage you to develop new formats for test items and new approaches to testing. New structures are as important in testing as they are in teaching. Consequently, you will have to think of new structures for tests. You may want to present a situation or data for observation and ask students not for answers but for the first questions they would need to ask themselves in order to take the first step in solving a problem. You may want to set up a "pathways" approach which will ask students to select certain options, to receive feedback relating to their choices, and to select other options as a result of new knowledge until they have moved through several steps in problem solving. You may want students to listen to dialogues and conversations in your listening tests, to analyze interactions among speakers, and to draw inferences from all that is said. You may want to present data through multi-media approaches, to ask students to observe or listen to several things in sequence or simultaneously, and to stop their tapes, perhaps at listening posts, and answer certain questions.

You also have the structure of the testing situation. Perhaps a learner with certain characteristics can be tested most effectively if the testing situation has a certain structure. Group testing, individualized one-to-one teacher administrated testing, or individualized self-administered testing may be most effective for a particular student at a particular time.

This kind of structure implies that a teacher must take into account the structure of the individual student in testing just as in teaching. If some day we are able to match a learner's characteristics with the best avenue to learning, we shall have to match his characteristics with the best avenue to testing.

Your director, Mr. Rogers, has mentioned the difficulty of getting sound statistical proof that certain changes are taking place in your students. Administrators are pragmatically oriented. They expect such evidence. The best advice I can give you in view of my pleas for more creativity in testing is that you ask specialists in testing and evaluation to find statistics which can most effectively evaluate your tests and the results of your testing. Dr. Thomas Hastings, a specialist in this field, has told me that he and others in testing would welcome the challenge of finding the best statistical procedures to use with promising, innovative teacher-made tests.

I have complimented you for the ways you have played your role as innovators in teaching language, literature, and composition in grades seven through nine. And I have suggested that you think seriously about using language as the base or center of your entire curriculum, that you experiment further to individualize instruction, and that you try to develop tests that could come closer to measuring the new behavioral changes you expect in your students. In brief, in your own innovative way you must run the full gamut of theories, tools, teaching, and tests.

Important attitudes in the "new" English result from an awareness of sins of omission and commission in the teaching of composition. It would seem that we have never so much taught composition as we have simply told the youngster to write, and then criticized him for doing it badly.

Michael Shugrue's article, "New Approaches to the Teaching of Composition," is a revision of his April, 1966 Euclid English Demonstration Conference speech. He indicates the importance of two developing and influential curriculums in composition, those at Nebraska and Northwestern.

NEW APPROACHES TO THE TEACHING OF COMPOSITION

by Michael F. Shugrue

I am pleased to join other teachers at Euclid Central Junior High School to celebrate the continuing success of one of the first and best-known of the Demonstration Centers in English established by the United States Office of Education. That Euclid continued the Center after its federal contract had expired pays tribute to the quality of the work done under George Hillocks, Jr., its original director; to the progressive attitude of the Euclid Board of Education and Administration; and to the confidence placed in Michael Flanigan, the current director. Although I wish to explore some new approaches to the teaching of composition, I should like to begin by mentioning briefly my experience with writing as a student at the University of Nebraska.

I learned to write from four unusual persons, none of whom was a teacher of composition. I had, of course, learned in high school to prepare essays on assigned topics, but I had not really confronted the process of writing until I reached the University and came to know four persons. The first was Mari Sandoz, with whom I never spoke more than a dozen words. I did, however, watch her at work in the library of the Nebraska State Historical Society, taking notes, pasting paragraphs together, and muttering as she wadded up pages and scattered them around her chair. I knew that she was an established, indeed a famous author, and I watcher her with fascination. For perhaps the first time in my life I realized how much revision goes into a finished manuscript--not the placing of commas and the correction of spelling errors--but the substantive reworking of ideas that makes a successful author perspire and mutter and scatter pages.

The second influence was Professor Orin Stepanek, perhaps the greatest English teacher I ever encountered. His scathing comments on student essays during the term paled into insignificance next to his famous performance at the end of each semester's work. Excellent term papers were returned rolled and tied with ribbons. Good essays were at least returned unharmed. The rest were doomed. I watched Orin read sections from these papers aloud, tear offending pages into tiny fragments, and allow crushed coeds to scramble for the pieces. He was kind to me, as he was to all his students except when he functioned as a critic. He did, however, return my first essay with only the following short note: "Your advisor promised me that you would write an 'A' paper for this course. This is not it. Do it over--if necessary several times." From Orin I learned patience and high standards.

A third professor, Robert Knoll, taught me to want to write. Forever urging students to try to publish their stories and poems and to establish new literary journals, he affected us all with the deliciousness of writing. Together with other of his students, I soon began to gather an impressive collection of rejection slips, hopeful that the New Yorker would buy the very next sketch of life on the plains which I sent along.

Louise Pound, the first woman ever to serve as President of the Modern Language Association, was my fourth great teacher of writing. Already in her eighties when I met her, she showed me the magic of good prose. I remember following her down the corridor of the first floor of her Victorian home in Lincoln while she read aloud the description of a corridor taken from one of Willa Cather's novels. The corridor that Cather described was the very one we walked along. The paper on the walls, the carved woodwork, and the leaded windows were still the same as when Cather had been a frequent, observant guest in the Pound home years before. Hearing Miss Pound read Willa Cather's words while that long corridor came alive around me was an enchanting experience. I was fortunate, I readily admit, to have had such magical people around me in my college days.

And yet we English teachers must teach our students to write, to care about writing, and to be responsible for what they write every semester. The chance of recruiting additional magicians in the Nebraska mold is slim. More likely we must turn to curriculum magicians; it is about them that I should like to speak today. The magic they produce is emerging from the significant work being done at the Curriculum Study and Demonstration Centers around the United States. This curriculum development, which has come to be known as the "New English," will influence English teaching in the American elementary and secondary school for at least the next decade.

One example of the interest of the Modern Language Association in the work supported by the Cooperative Research Program of the USOE under "Project English," now called the English Program of the Office of Education, has been the operation, in cooperation with the National Council of Teachers of English, of the English Institute Materials Center. Now in its second year, EIMC distributes experimental units in language, literature, and composition from the Study Centers to teachers attending NDEA Summer Institutes. More than 5800 participants and staff members in 107 Institutes in English, five in Reading, and nine in Institutes for Teachers of Disadvantaged Youth will receive experimental units developed by twelve Centers in 1966.[1] A set of all EIMC units, distributed to institute libraries, included almost 4,000 pages of curriculum material not elsewhere available. The four units which will have the widest distribution in 1966 include Nebraska's tenth-grade unit on the Rhetoric of Short Units of the Composition, which nearly half of all institute participants will study, the Overview of the Oregon Center, the Nebraska ninth-grade Syntax and Rhetoric of the Sentence, and Northwestern's Some Lessons in the Basic Processes of Composition.

The MLA has also informed the profession about the work of the Centers through yearly status reports in PMLA.[2] The third of these, "New Materials for the Teaching of English: The English Program of the USOE," PMLA (September 1966), has been reprinted for distribution to all Institutes. Outside of Institutes, however, units from the Centers have been generally unavailable. In the fall of 1966, the Material Centers of the MLA and NCTE plan to make some units available to teachers, supervisors, and curriculum coordinators.[3] Anticipating that interested persons throughout the profession will soon have the opportunity to examine new materials, I should like to discuss some of the important work, especially in composition, which the Curriculum Study Centers have produced.

Of the twenty-five Centers at work in 1966, at least fifteen are preparing, teaching, and testing new curriculums in language; some nine are developing composition programs for students from the elementary school through the twelfth grade. Although most Centers focus on one aspect of the triad of language, literature, and composition, all emphasize the inter-relatedness of the parts of English. Nebraska's curriculum in composition, for example, grows from wide and careful reading in literature and from a broad understanding of the English language. The Centers at

Carnegie and at Oregon carefully interweave the three strands to develop a balanced, effective English program.

Until recently the English language was seldom properly studied in the secondary school. Even in graduate schools, the history of the language and courses in Old and Middle English occupied the language portion of a student's time. Lacking in the schools at all levels was a study of how English actually functions as a living, changing language, a valid analysis of the sounds and structures of contemporary American English, and practice in developing skill in the use of language. Changes in the study of language will certainly occur in the schools at every level. Every student will spend an increasingly larger amount of time using language creatively, studying how language actually functions, and mastering, too, a growing body of valid content about English. The history of the language, dialectology, lexicography, and a more sophisticated approach to usage will join a valid grammatical system as portions of the language program in the schools. At the same time the child will increase his facility with language through creative dramatics and other activities which involve him in using, appreciating, and understanding English. Some Centers have also developed special programs for the speaker of English as a second language and for students with various language differences and problems.

The grammatical system which has attracted the Centers most is, of course, generative, but a generative approach which has built on the best structural and traditional grammars. Although the new grammars can be remarkably technical and confusing for the teacher, the work of the Centers indicates that teachers will need to learn something about generative grammar, if only to evaluate what the Centers produce and what will follow in commercially published textbooks.

The situation in composition is rather different and perhaps reminiscent of the conversation between two ladies.

"To what new place did you go this year?" asked the first with great interest.

"To Majorca, and it was lovely," was the enthusiastic reply.

"How wonderful for you! And where is Majorca?"

"I don't really know. We flew."

The teaching of composition is changing, evoking discussion, and getting someplace new, but even many specialists are not quite sure where. Two Study Centers, however, know their directions. Under the wry and capable direction of Wallace Douglas, the Northwestern Curriculum Study Center in English has been preparing a curriculum in composition for grades seven through twelve. The units which have been completed and tested have been used successfully with disadvantaged youngsters as well as with bright and average students. The sound, sensible, and creative approach to the teaching of writing which Professor Douglas has outlined deserves detailed discussion.

Northwestern's curriculum is based on the premise that the teacher must first establish an atmosphere in the classroom and an attitude toward language and writing which will encourage students to try to include in their writing some of the lively, accurate words, the complex grammatical structures, and the relatively sophisticated sentence patterns that they use more or less regularly and easily in their talking. Unfortunately, many composition teachers, knowing little about teaching composition and not writing themselves, turn composition lessons into exercises which develop proofreaders rather than skilled writers. The Northwestern lessons prepare the child for writing by giving him practice in the activities that are a necessary foundation to composition. Because the basis of all writing, creative as well as practical, is probably accurate, detailed, specific, and full observation of the world, the lessons, which are appropriate for beginning writers of all ages, include work in the observation of familiar material--gathering details, ranking and selecting items, and word selection, especially of verbs. The Center's healthy attitude towards composition, which recognizes that all writing is in fact creative, enforces the important notion that writing should never become a routine chore, even--especially--for students!

Some exercises allow the student to practice observation through class discussion in order to sharpen skills which will be useful later on. The beginning writer need not, after all, always be writing in order to learn how to write. The student who begins by talking and writing about familiar sensations--sights, and sounds, and smells--can then move to abstractions. Figures of speech, vocabulary, and perceptions can grow naturally from the presentation of experience and should be so taught whenever possible. Most important, students must be actively engaged and involved in their lessons, in creating the associations the units call for. Filling in blanks and making out lists for their own s ake is not finally even a good way to keep students quiet in a classroom.

The essay which introduces the Northwestern curriculum recommends to the writer that he proceed through nine steps in building an essay.[4] He must first analyze the writing situation and know for whom the material is intended. Is a student, for example, writing for his teacher, for a friend, or addressing a letter to the president of the United States?

Getting a specific topic follows next. Every English teacher has read, and probably assigned, themes on such grandiose topics as "Existentialism and Traditional Belief in God." Once the writer has settled on his topic, he must examine his knowledge of the subject and decide what sources of information he must draw upon before drafting his essay. He searches for material and then organizes what he has collected and thought about. Only in the sixth step does the student write the first draft of his paper. With careful thought and organization preceding that draft, the writer can then proceed to substantive revision before the routine chore of proofreading. Finally, he submits his essay or story to another reader or editor for that critical examination which leads to discussion and further revision.

Northwestern sees the critical role of the teacher as that of an editor who helps a youngster develop skill in communicating his ideas and feelings, rather than as the red-pencil-policeman who can only correct grammatical errors and spelling. The Northwestern steps emphasize what many of us who write regularly know to be true--writing is hard work and takes much time. The student who dashes off a theme which earns an "A" may have succeeded on a particular assignment, but he is not learning how to write. The Center also suggests that the student keep a private writing notebook into which he can place observations, descriptions, and ideas which he may wish to draw upon later to enrich his classroom writing, but which will, more important still, make him feel at ease writing.

The manner in which composition units of the University of Nebraska Curriculum Study Center have been produced is perhaps as interesting as the units themselves. Such specialists in rhetoric and in language as Andrew Schiller of the University of Illinois at Chicago and Francis Christensen of the University of Southern California were commissioned by the Center to write imaginative units on teaching rhetoric to students and accompanying essays explaining the rationale for the approach used in the units. Classroom teachers in summer institutes then evaluated, discussed, and worked the lessons into shape for testing in their classes. After using the materials, these teachers and the specialists again revised and improved the units. The excellent units on rhetoric for the ninth and tenth grades, particularly, have been thoroughly reworked after having been used in a variety of school situations. Because they are models of careful curriculum building, I should like to share some of the ideas they present.

The ninth grade lesson, which explores the rhetorical possibilities of the sentence, emphasizes the importance of revision in good writing. Professor Schiller explains that the object of this unit of study is to familiarize the student writer with a repertory of stylistic possibilities, to offer him by one means or another opportunities to practice the art of linguistic manipulation. The unit for the ninth grade, by the way, assumes an elementary knowledge of transformational grammar. Professor Schiller's rules and exercises for sentence variety center on four kinds of possible change. Elegantly he calls them transformation, relocation, elimination, and expansion. In ordinary and easier language they can be called change, shift, put, and cut.

Transformation allows the writer to vary the construction of a sentence while remaining in the same general semantic area. Thus, for example, the sentence, "He used documents to support his case," could be changed to "He documented his case," or to "His case was supported with documents" with no real loss of meaning. The student who transforms sentences must then supply a context for each of his transformations. Establishing a context is crucial because it helps the writer understand why one phrasing may be more effective than another in a particular context.

The second kind of revision, relocation, involves shifting segments of a sentence from one place to another within the same sentence. "Harvard University gave one million dollars to Mike Flanigan upon a moment's notice," could become "To Mike Flanigan Harvard University gave a million dollars on a moment's notice" or "On a moment's notice, Harvard University gave a million dollars to Mike Flanigan." Again, the student must establish a context to test the effectiveness of each possible shift, no matter how improbably the facts may be.

Although elimination is largely self-evident, Schiller distinguishes between the elimination of repetition and the elimination of irrelevancy. It is one thing to eliminate the redundancy in a sentence such as "The frightened boy sped swiftly out of the cemetery," but another to discard the extraneous material in a puffy, bureaucratic sentence such as, "It is the established policy of this company, in general, to allow situations or problems which arise within the organization to work themselves out or become settled in whatever fashion or manner they will." Such a sentence must be pared before it even begins to communicate to a reader.

Expansion develops techniques for the addition of information and the use of effective repetition. The famous opening sentence of E. A. Poe's

Fall of the House of Usher immediately comes to mind. "During the whole of a dull, dark, and soundless day in the autumn of the year when the clouds hung oppressively low in the heavens, I had been passing alone on horseback through a singularly dreary tract of country and at length found myself as the shades of the evening drew on within view of the melancholy house of Usher." Poe, a great technician, repeats structures and sounds to build an effective sentence. Note that such words as during, dull, dark, soundless effectively add to the mood Poe wishes to create.

Change, shift, put, and cut are excellent watchwords for the composition class.

For the tenth-grade student Francis Christensen has developed a rhetoric of the sentence based, as he explains, on a description of sentences written by effective modern authors. Christensen observes that the significant features of contemporary prose are addition, direction of movement, levels of generality, and texture.[5]

The principle of addition is based on the observation that the modifier is the essential part of any sentence. When one writes, after all, he makes his point not by subtracting from his sentence but by adding. One notices, for example, now often Poe answers the question "when" in that famous opening line: a) During the whole of a dull, dark, and soundless day, b) when the clouds hung oppressively low in the heavens, c) at length found myself, d) as the shades of evening drew on. Four different times Poe tells his readers when all this was taking place.

Christensen then describes the cumulative sentence, which he calls the typical sentence of modern English: "The main clause in it, which may or may not have a sentence modifier before it, advances the discussion, but the addition moves backward, as in this clause, to modify the statement of the main clause or more often to explicate or exemplify it, so that the sentence has a flowing and ebbing movement, advancing to a new position and then pausing to consolidate it...."

Levels of generality or levels of abstraction is based on the fact that the main clause is likely to be stated in general or abstract or plural terms. When the main clause has been stated, the forward movement of the sentence stops. The author shifts to a lower level of generality or abstraction or to singular terms and goes back over the same ground at this lower level. One might cite the following simple example: "He flew home, on a TWA 727, which was missing one wheel."

Variety in texture, as Christensen describes it, is an important mark of an effective narrative style. The author must learn how rich or thin a fabric to use in a given sentence or paragraph.

A unit on the rhetoric of the paragraph parallels Professor Christensen's work with the sentence. Although the traditional approach to the paragraph utilizes a topic sentence and one of the four traditional methods of paragraph expansion, both Christensen and Douglas at Northwestern observe that writers do not construct paragraphs quite that way. Professor Christensen discusses the layering of the paragraph as either coordinate or subordinate. Coordinate sentences in a paragraph are of the same order or rank. Subordinate elements are of a lower order or rank than the other elements they are associated with. A simple layered sentence, "She sat quietly, waiting for the speech to end, wishing that her ninth grade themes were graded," shows both the coordination and subordination of which Christensen writes. The two clauses introduced by waiting and wishing, clearly subordinate to the main clause, are coordinate with one another. Christensen employs this technique to explore the nature of the paragraph. Paragraphs are ordinarily developed in either sets of coordinate sentences or in coordinate sentences combined with subordinate sentences. Typically the position of what can be called the first level sentence in the paragraph is at the beginning of the paragraph; in fact, according to Christensen's research, if the topic sentence is structurally defined as a first level sentence, the medial and final position are so rare as to be negligible. In the coordinate paragraph similarity of sentence structure is typical and desirable. Because difference is necessary in the subordinate paragraph, it needs more signals such as thus, consequently, as a result, and for example to indicate the subordinate nature of each sentence. Christensen's work is perhaps the most imaginative work in rhetoric being carried on in the country today.

Both Nebraska and Northwestern have questioned the validity of narration, exposition, description, and argumentation as means to develop an effective paragraph. Northwestern, for example, suggests that the traditional four forms might be modified to three types--the paragraph which is journalistic in intent, which reports information; the paragraph which is analytical in content, which draws conslusions about evidence; and the paragraph which is evaluative, which assesses the information that has been gathered and analyzed. A sentence may demonstrate the principle involved. One can add to the fact "Michael Flanigan is going to Northwestern to work on a Ph.D." an analysis "because he realizes the importance of the doctorate in higher education" and an evaluation, "but he will be missed at Euclid."

The new rhetoric which is developing in the Study Centers owes a debt to transformational grammar, but it owes a greater debt to the work of those few modern rhetoricians whose work has recently become prominent. English changes as dedicated men and women have the time and resources available for research in language and in composition. Their efforts may well cause many teachers to grimace as they prepare to re-tool to be ready for tomorrow's classrooms, but those same efforts will guarantee excellence in the English classroom, an excellence which we all desire and toward which we all work too many hours of every crowded day.

Footnotes

1. In 1967, 121 Institutes will study forty units from seventeen Centers.

2. The current report, "The Conclusion of the Initial Phase: The English Program of the USOE," is now available from MLA.

3. Teachers may write either to MLA or to NCTE for a brochure describing ten units which are now available.

4. Carl A. Barth describes the nine steps in detail in Read, Vol. XVI, No. 14 (15 March 1967).

5. See Francis Christensen, Toward a New Rhetoric (New York: Harper and Row, 1967) for a fascinating discussion of the generative rhetoric of the sentence.

Not a new direction at Euclid, certainly, but a topic of enough importance as to bear a good deal of repetition is George Hillocks' article on inductive methodology. Such methodology is, of course, central to the Euclid philosophy as developed under his direction.

The material in this article will appear in a book written in conjunction with Mr. Bernard McCabe and Mr. James F. McCampbell to be published by Random House, Inc. in 1968.

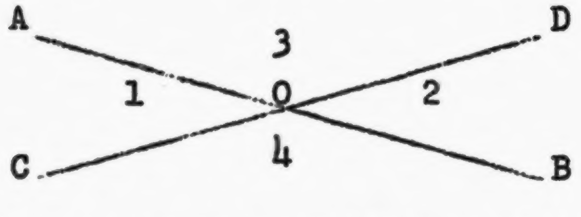
THE ART OF NOBLE HYPOCRISY: DISCOVERY IN THE CLASSROOM

by George Hillocks, Jr.

> There is an odd paradox in the teaching process which sounds, at first, as though teaching were an art of noble hypocrisy, like the noble life of Plato's state. There can be no sense of excitement or discovery, no glimpsing of new worlds of the mind, without dramatizing for the student a mental attitude that is inductive and empirical, putting the learner into the same psychological position as the most original of thinkers.[1]

For generations, despite the example set by Socrates, teachers have assumed that the most efficient method of teaching the young is to impart knowledge directly. The teacher after all has had experience in the world. He is mature. Presumably he has read books. He assumes that his job is to explain what he knows as accurately as possible to those who know much less. This procedure of direct explanation is sometimes known as deductive teaching, although to call it that is to do the term a disservice. Classic examples are common on nearly every college campus in the country. The professor speaks. The students write in their notebooks. At the end of the course, when the professor finally asks a question, the students copy the answer, presumably from memory, into little blue books. The grade they receive depends on how carefully they copied into notebooks and how well they recall what it was they copied. Every deviation from the original lecture is a misdemeanor capable of adding erstwhile students to the ranks of the unemployed. There is nothing really deductive about that procedure, but that is what it has been called.

The more traditional meaning of the term deductive is illustrated by Euclidian plane geometry. The geometrician begins with definitions, axioms, and postulates. From the axioms, which are ordinarily very simple, and from the postulates, he develops theorems which require proof or demonstration. Most high school students encounter as their first theorem, Thales' demonstration that "if two straight lines intersect, the vertical angles in pairs are equal." You may remember having to write out proofs like the one that follows:



Hypothesis: Straight lines AB and CD intersect at point O to form vertical angles 1 and 2 and vertical angles 3 and 4.

Conclusion: $\angle 1 = \angle 2$ and $\angle 3 = \angle 4$

Proof:

Statements	Reasons
1. AB and CD are straight lines.	1. Given.
2. $\angle 1$ and $\angle 3 = 180^\circ$.	2. The sum of the angles in a plane about a point on one side of a straight line is 180°.
3. $\angle 1$ and $\angle 4 = 180^\circ$.	3. Same as 2.
4. $\therefore \angle 1 + \angle 4 = \angle 1 + \angle 3$	4. Quantities equal to the same quantities are equal to each other. (Axiom)
5. $\therefore \angle 3 = \angle 4$	5. If equals are subtracted from equals, the remainders are equal. (Axiom)
6. In the same fashion it can be proved that $\angle 1 = \angle 2$. Q.E.D.	

In deductive reasoning the hypothesis is an if statement, the conclusion a then statement. But the intervening steps are the distinguishing features. In the proof above, statements 2 and 3 are true by definition, while statements 4 and 5 are proved by axiom. Thales began with a given circumstance, the intersection of two straight lines, and by applying what he already knew to be true (the axioms of 4 and 5) he deduced that pairs of vertical angles are equal. In this instance, the process is simple, but complex bodies of thought have been constructed through deductive reasoning.

Still, the word deductive has taken on a pejorative sense when it is connected with teaching, not because deductive reasoning is in itself bad, but because the kind of teaching which the word has been used to describe tends to be ineffective. Deductive teaching involves presenting information, rules, generalizations, theories, and evaluations to the students who in turn are expected to recall or make use of the information at appropriate times. Typically, the literature student who has been taught deductively may know the meaning and structure of a particular poem or novel which his instructor has treated in class, but the student is unable to cope efficiently with a new literary experience. He may know a few adjectives by which he can characterize Poe's style, but he is unable to show how those words have specific application in one of Poe's tales that his instructor has not discussed in terms of style.

During the last ten years the cry for a different mode of teaching has been renewed and amplified by experts in every area of education. And one of the new in-group passwords has become inductive teaching, sometimes known as the discovery or Socratic method. The word inductive takes its name from the scientific method which, simply stated, moves from the statement of a problem to the observation of data to the formulation of a hypothesis to the testing of it in an attempt to confirm a theory. The results of this method are stated in probabilities. If certain conditions prevail, then certain results are probable. In deductive reasoning, the conclusion is either true or untrue. There is no room for probability. Once the axioms are determined and the postulates are assumed the conclusions are irrevocable. Nobody says that the square of the hypotenuse in a right angle triangle is probably equal to the sum of the squares of the other two sides. It is. Q.E.D. This, of course, does not mean that the methods are entirely incompatible. Inductive reasoning must have been necessary to establish the axiom that if equals are subtracted from equals, the remainders are equal. The results of inductive thinking can be used deductively with the condition that the conclusion is regarded in terms of probabilities.

Clearly we can never use a completely honest inductive method in the classroom. If the student were to start from scratch and explore his subject inductively, it might take him years to formulate a single useful generalization about English syntax. But it would be a foolish teacher who did not allow his students to benefit from what man has already learned. Presumable, the teacher has acquired some portion of the accumulated knowledge of mankind. It is his responsibility to lead his students to that knowledge as best he can. He can explain that knowledge directly in what is called deductive fashion and expect his students to soak it up, or he can lead his students to rediscover for themselves what man has already learned. The latter method is capable of taking advantage of what man already knows without losing the excitement and pride that comes with discovery for oneself. If the teacher who uses the discovery method is a hypocrite, his is a noble hypocrisy. He knows already where the students are going--at least in general, and he organizes the material so that the students can have for themselves the insights of great thinkers of the past. A few examples may help to clarify the distinction between the two approaches to teaching.

The following is a fairly typical example of the deductive approach to paragraph writing:

> WHAT IS A PARAGRAPH?
>
> A paragraph is a group of sentences telling about one thought. Paragraph indention is a signpost which you use to tell your reader he must follow a new idea. The length of a paragraph (or the distance between the "new idea" signposts) depends upon the number of sentences you need to make your thought clear. In a composition explain only one idea in a paragraph. Then use the "new idea" signpost and begin a new paragraph to keep your reader on the road.[2]

This memorable bit of prose is the opening paragraph on writing paragraphs. (Preceding chapters treat such topics as "Getting Acquainted" and "Listening to Radio and Television.") It is followed by a paragraph defining the topic sentence as that sentence which "sums up" the main idea. Next comes an exercise in which students are required to pick out topic sentences and find the details which support it. Immediately following the exercise, the students are exhorted to choose "a snappy topic sentence" which "attracts attention and arouses interest," (perhaps one such as, "A paragraph is a group of sentences telling about one thought"?). Abracadabra, the student is launched on his happy career as a writer of paragraphs.

A student is likely to have some questions about that opening paragraph--but chances are, he won't ask them. Neither will he ask questions about the chapter as a whole. The tone of the whole leaves no room for doubting. "A paragraph is a group of sentences telling about one thought." Go thou and choose "a snappy topic sentence" and then write paragraphs.

Somewhere a meek voice asks: What is one thought? Is the "signpost" thought different from the thought concerning "the number of sentences you need to make your thought clear?" If it is, then obviously the group of sentences opening the chapter cannot be a paragraph, can it? How can you tell when a paragraph is clear? Who decides when it is clear? The teacher or the writer? (Clarity is very big in composition. Texts preach it. Teachers demand it. Unfortunately, no one explains it with clarity. And so it remains one of the deadliest of sins. Back to our meek voice....) Why should I want to write a paragraph anyway? People read essays, and stories, and even poems. But no one sits down to thumb through a book of paragraphs to pass the time. And speaking of stories, and essays, and poems, aren't they groups of sentences telling about one thought? Once I learned that a sentence was a complete thought. If that is so, why is it necessary to write a paragraph? If a sentence is already a complete thought, then why use other sentences to tell about it?

Fortunately for it, the voice is too meek to be heard. If it were not so meek, it would very likely be sent to the office--for disturbing the teacher's piece of thought.

The structure of the lesson is rather rigidly authoritarian and arbitrary: decision by the teacher, rule, example, exhortation to follow the rules, command. The teacher decides to teach paragraphs whether or not the students can either read them or write them already. He defines the paragraph and tells the students that paragraphs should be clear, well developed, coherent, and unified. He shows examples which in his opinion follow the rules. He tells students to follow the rules and then assigns the paragraph. Perhaps the major disadvantage of the method is that it provides a minimum of feedback. There is no way for the teacher to tell whether the student understands the rules until he attempts to apply them.

We would all admit that writing, whose purpose is to communicate, should be clear--clear to the reader, not just to the writer. A student must realize that when he attempts to communicate, he must think in terms of what his audience can or cannot understand. He must be aware that words which have certain meanings for him may have no meaning or quite different meanings for his audience. He should see the necessity for conveying his ideas in a form that makes understanding as simple as is necessary for the audience--without, of course, detracting from the ideas. The question for the student to answer is this: If I am going to write, then what must I do to help my audience understand me? The following lessons attempt to help students answer the question for themselves.

I. Composition and Conversation: Introduce the following passage to the students by explaining that it contains a conversation between two boys who have some difficulty understanding one another. Ask the students to determine the cause of the difficulty as they read.

> In the following situation two boys are talking while one of them tries to remove a rusted tail pipe assembly from a car in the family garage. Jack, who is underneath the car, finds that the clamps which hold the tail pipe to the car are so badly rusted that he cannot loosen them with a wrench. He calls out to Howie:
>
> "Hey, buddy, how about goin' over to the bench there to get my that hacksaw."
>
> "O.K.," says Howie as he walks to the nearest workbench. "There ain't no saws here, just some jars of nails and stuff."
>
> "That's because you're at the wrong bench. I meant the one in the corner, with the light over it," says Jack.

Patiently, Howie walks to the other bench and looks it over. "O.K., mastermind, there's about five saws here. Which one do you want?"

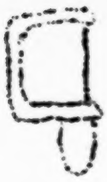
"The hacksaw. Don't you know what a hacksaw is?" asks Jack.

"We can't all be wonder-boy mechanics."

"Well, the hacksaw is the one with the small blade--for cutting metal."

Howie looks at the array of tools. Here are the saws he saw.

1.



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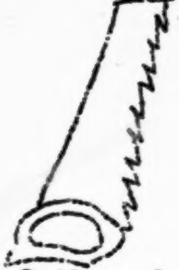

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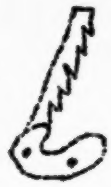

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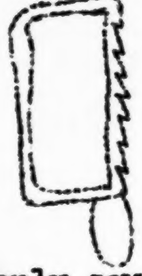

Howie's father doesn't keep many tools around. The only saw he recognizes is number 2, the carpenter's saw. But number four, the keyhole saw, looks right. It has the small blade. He picks it up, walks to the car and hands it to Jack.

"Hey, man, that ain't a hacksaw. That's a keyhole saw. The hacksaw is the one with the blade in a sort of frame."

Howie picks up the keyhole saw and walks back to the bench. You guessed it. This time he picks up number one, a coping saw.

"Boy, are you stupid," says Jack when he gets the coping saw. "Man, I said the hacksaw--hacksaw. Don't you know what a hacksaw is?"

Howie is about to utter a few choice remarks to the effect that if Jack didn't have so many extra pounds around his gut, he could get out from under the car and get the saw himself. However, Jack realizes that if he is not a bit more polite he may have to get the tools for himself. Before Howie delivers his insult, Jack tries again.

"Look, old buddy, I think the hacksaw is on a hook near the light switch. Its frame is about fifteen inches long, and it's got red paint on the handle."

Howie, somewhat mollified, spots the hacksaw immediately and takes it to Jack who has still not emerged from under the car.

When the students have read the passage ask questions such as the following to analyze the situation and its ramifications:

1. What were the misunderstandings in the passage? (Make a list on the chalkboard.)
2. Who was to blame for the misunderstandings?
3. What did Jack do that caused each one? (Examine each stage of the conversation from the bench to the final selection of the appropriate saw.)
4. At one point, the boys nearly become irritated with one another. What is the real cause of their irritation?

5. Jack says, "Boy, are you stupid." Aside from the discourtesy, why should Jack not call Howie stupid?
6. How does this situation differ from a situation in which Jack might have had to leave a note for Howie about the hacksaw?
7. What advantages in communication does conversation have over writing?
8. If Jack had to leave a note, what information would he have to include to help Howie find the hacksaw immediately?

Through answering these key questions and others, the students should analyze the situation more or less as follows.

At first Howie went to the wrong bench. There were two, and Jack did not explain which one he meant. Since he could see that his first directions were too general, he made them more specific by explaining the location of the bench: "in the corner, with the light over it." When Howie did find the right bench, he found several saws. The problem was now that he didn't know which one was a hacksaw. Jack was specific in asking for a hacksaw, but his specificity didn't help because Howie didn't know the term. Jack's next comment is too general. He explains that a hacksaw has "a small blade--for cutting metal." However, there are three saws that have small blades, and if Howie doesn't know which blade is used to cut metal, that bit of information doesn't help at all. Jack's next detail is that the saw has a frame. But there are two saws with frames, and Howie picks up the wrong one. Finally Jack gives enough specific detail for Howie to find the correct saw.

Jack made his comments more and more specific until Howie found the correct saw. The process illustrates the advantages that conversation has over writing. In conversation, the person you are speaking to is right there. If he doesn't understand, he can ask a question. You can provide additional explanation. If he looks puzzled, you can ask why. During the course of the conversation, you can make sure that your audience, the person or persons to whom you are speaking, fully understands you. Even in conversations, misunderstandings are common for various reasons.

In writing, the problem of clear communication is much more difficult. Ordinarily, your audience is not with you when reading your composition. You, the writer, and your audience may be separated by walls or by miles. If he fails to understand, he cannot ask you to explain. If he becomes confused, he is likely to give up reading. You can't help him. Even worse, it is possible for your audience to misunderstand what you have written without knowing it. While a reader might think he knows what you mean, he might misinterpret everything you have written.

These conclusions should not be pronounced by the teacher. On the contrary, the teacher simply supplies the situation and asks the questions. The students draw the conclusions. And when the conclusions are wrong, what happens then? The teacher accepts them momentarily and asks the class to examine them in light of the situation. Let us assume that some ornery student concludes that the whole misunderstanding was Howie's fault. Any boy his age should know what a hacksaw is. If he hadn't been so stupid, the misunderstanding would never have occurred. True enough. The teacher accepts the conclusion for the moment and begins a line of questioning to examine the ramifications of that statement:

> Teacher: Do you mean that a misunderstanding is always the fault of the person who is listening?

Student: (Obviously trying to save face) Yeah, right. I mean, everybody knows what a hacksaw is.
Teacher: I'm not sure I understand your answer. You said that the person listening is always at fault, but then you referred to this specific situation. Do you mean that any listener in this specific situation would be at fault for not knowing what a hacksaw is?
Student: Yeah, right. That's what I mean.
Teacher: But other listeners in other situations are not to blame for misunderstanding or not knowing a particular word?
Student: Well....I....uh....
Teacher: Are there certain words we can expect everyone to know? (Since our ornery student may become embarrassed, the teacher addresses this question to the class.)
Student 2: Not necessarily. The guy might not speak English--and then where would ya be?
Teacher: Exactly. What would the speaker have to do to communicate?
Student 3: He would have to find the right language.
Teacher: Right. But if the speaker uses a word his listener doesn't understand, what good does it do to call the listener stupid? (General response: No good.) What must the speaker do?
Student 4: He has to find another word or explain it some other way.

Of course our ornery student might have taken another tack after the first question. He might have given an unqualified yes. The teacher can approach that problem through analogy.

Teacher: If you were trying to convey to me how you think this school should be operated, and if you used a term that I don't understand, then it is my responsibility to find the meaning of that term.
Student 1: Right, it is the listener.
Teacher: Similarly, if I use a term you don't understand, then it is your responsibility to find out what I mean.
Student 1: Well, yes.
Teacher: (To the class) Do the rest of you agree with that? (Chances are, most students will certainly not agree. But if they should....)
Teacher: Shall we try it to see how it works? (If there is general agreement....) By tomorrow write an essay explaining the theory of differential calculus. (Note: any unfamiliar topic will do.) Use the usual essay form. Be sure to illustrate with examples. Make a list of your sources at the end of the paper. You may begin now.
Students: (Groan)
Teacher: Why are you groaning? Isn't that a fair assignment? Haven't we just agreed that it is the listener's responsibility to know the terms a speaker uses?

By this time, but ordinarily in much less time, the teacher will have demonstrated the point. Students see very rapidly, when they think about it, that the writer has a responsibility to gauge his audience and select language appropriate to their understanding.*

In the next phase of the lesson, the teacher presents a new situation to the students.

> Jack's English teacher has asked his class to write an essay explaining something which will be unfamiliar to other students--a part of a car motor, a new invention, an ancient weapon, a method of farming, a way to fix something, etc. A student who is unfamiliar with the object or process will read the essay. The merit of the essay will be judged in part by how clearly the student understands whatever is explained. Each writer will know ahead of time which student will read his essay. Howie will be Jack's reader. Since Jack bought a kachina doll during his vacation in the West, he decides to write an essay explaining kachina dolls. Here is his first attempt.
>
> > Kachina dolls are wooden dolls made by the Hopi Indians. They give the dolls to children to play with, but mainly because they want the children to learn about kachinas. As I said, they are wooden dolls. They are painted in bright colors. Some of them are big. Some are little. Sometimes their heads are blue, sometimes white, sometimes different colors. Some are very ugly, but some are pretty. All of them are made by hand by the Hopi men. Women never make kachina dolls. The Hopi children have lots of fun playing with them.
>
> When Jack had completed his first draft of the essay, he asked Howie to draw a picture of a kachina doll. Howie drew a picture of a rather ugly baby doll with a blue face and blond hair. Jack took one look at the picture and groaned.
>
> Try an experiment. On a piece of scratch paper, draw a kachina doll. When you have finished, compare your drawing to those by other students. Do they have much in common? Why or why not? Is it possible for you to fill in many details on the basis of Jack's essay?

When the students have finished reading the composition above and have attempted to draw the picture, ask questions such as the following to help them analyze the problem with the composition.

1. What is your evaluation of Jack's composition?
2. Why were you unable to draw a picture of a kachina doll?
3. Why did Jack groan when he saw Howie's picture? (Because the picture did not look like a kachina doll?)

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*On the other hand, a writer has the right to expect educated readers to know terms appropriate to the subject about which he writes. Obviously there are many audiences. If a reader wishes to be a member of one, he must learn the words which that audience would know. If he wants to read books on electronics, or eighteenth century literature, he must learn the words appropriate to electronics or the words which an eighteenth century audience might have known.

4. Do you think Jack knows what a kachina doll is?
5. What assumptions did Jack make about his composition that he shouldn't have made? What assumptions did he make about Howie?
6. What parts of the composition cause the trouble? What particular words and phrases need to be explained?
7. If you wanted to know more about kachinas, what questions would you have to ask Jack? (Encourage students to list questions wuch as the following.)
    1. Why are the dolls called *kachina* dolls?
    2. Why do the Hopis want their children to learn about kachinas?
    3. Are kachinas and kachina dolls different things?
    4. Do all kachina dolls look the same except for the color?
    5. How big is a big one? How small are they?
    6. Usually girls are the ones who play with dolls. Why don't Hopi women make them?
    7. What do kachina dolls look like? People? Animals?
8. What did Jack fail to do before writing the composition?

Through answering questions such as these, the students should conclude that Jack failed to decide what his purpose was (to convey information) and to analyze his audience (people who knew nothing about kachina dolls). Therefore, words like *kachina*, *doll*, *big*, *ugly*, *different colors*, etc. may have meaning for him, but not for people who have never seen a kachina doll. At some point in the discussion students need to examine the problem of why those words lack meaning. The class discussion might proceed like this:

Teacher: What is a doll?
Student 1: A thing kids play with.
Teacher: So are toy cars, and blocks, and bicycles.
Student 2: Well, it's usually a figure of a person or animal that kids play with.
Teacher: John, go to the dictionary to see how *doll* is defined.
John: (Reading)....
Teacher: What are the different kinds of dolls that you have seen? (Encourage making as long a list as possible.)
Teacher: If you all know what *doll* means, and if you have all seen examples of *dolls*, why don't you know what the word refers to in Jack's composition?
Student 3: We didn't know what kachina means.
Teacher: Does the word *doll* give any additional information?
Student 4: Sure. You know it's not a house or toy car.
Teacher: When Jack uses the word *doll*, do you know what kind of doll he is talking about?
Student 5: No.
Teacher: Why not?
Student 5: Well, as far as we know, it could be nearly any kind of doll.
Teacher: Right. In other words, you know the general class of objects that Jack is talking about, but not the particular object. What should Jack have done in his composition to make that clear?
Student 6: He should have been more specific.

From this point, the lesson can go in any one of several directions. The teacher can ask questions about the other words which Jack uses, or he can use other situations to demonstrate how words--even relatively concrete words--have different meanings for different people. Eventually, the student should come to see that a writer has to tie his words down to specifics if he wants to be sure his readers will understand him. Conversation takes care of itself--almost. The listener can ask a question. The speaker can observe the reaction of his listener. But in composition the writer must predict what difficulties a reader may have and attempt to remove them. Obviously, there is much more to discuss about Jack's composition as it fulfills or fails to fulfill its purpose of communicating information to an audience. But even so far as we have taken it, the student should have some understanding of clarity and the necessity for it.

The difference between the inductive and deductive approaches to teaching should be clear. The deductive method presents a rule, examples and problems. The inductive or discovery method begins with a problem which the students attempt to solve under the direction of the teacher who gives no answers. The heart of the inductive approach is the examination of one problem, followed by the examination of other similar ones until a student consolidates the knowledge he has gained and applies it independently to subsequent problems. In the three examples of the discovery or inductive method above, the student examines data and formulates a generalization about the data. The step following each one of the sample lessons should require the student to examine his generalizations (about audience, word order, or irony) in light of additional data. He can accept, reject, or revise his generalizations (hypotheses) and finally, if they stand the test of reexamination, put them to work to help discover more about the nature of language. It is a continuing process. Once the student realizes that he must view his audience from the point of view of his purpose in writing, he must explore methods of organization. He must discover that while certain words have very specific meanings for him, they may not have the same meanings for his audience and that additional specific information may be necessary. He must discover that words have different connotations and that he must choose those words which have connotation most appropriate to his purpose and audience. The student must discover all this for himself. For if his teachers tell him it is true, he will know only that they say it is true. And we all know that frequently the only reason to believe teachers has something to do with passing exams that are created and graded by those teachers.

The art of inductive teaching then is the art of arranging materials in such a way that students have insights about the materials. Because of the arranging by the teacher, some people prefer to use the phrase discovery method. Real inductive learning would ignore the insights of other generations of students and scholars. Of course, one of the major reasons we have schools at all is so that students can take advantage of what man has already learned. But to be told, day after day, what man has learned can be a fairly dull procedure. It is the original discovery of knowledge that excites the mind. What then if it is a rediscovery? A rediscovery can be as exciting for a student as a new discovery is for a scholar. The function of the teacher is to arrange materials for his students to explore. His role is that of hypocrite, but it is a noble hypocrisy he practices. He pretends not to have the answers, but poses the questions and problems which will lead his students to have their own insights.

Of course there are some dangers and difficulties. Many teachers who do not understand the method allow it to become a guessing game. "Well, no, Johnny, that's not exactly what I had in mind. Carol, do you think you know the word I want? You must have had it last year." This is not the discovery method. It is a game called "Read the Teacher's Mind." Nor is the discovery method simply a matter of posing difficult questions. If the students have no background or point of reference they are not likely to answer. One teacher teaching Huck Finn asked the class, "How would you describe the structure of Huckleberry Finn?" There was no answer. The teacher waited a moment than said, "Well, I'm surprised at you. This is supposed to be an honors class. I gave you some hints about it last week!" Still no answer. "Mark, what do you think?"

"Well, uh, it's a long novel and there are quite a few characters, uh. And, uh, let me see, I guess you could say there are a lot of incidents," said Mark whose face had grown a deeper red throughout the response.

"Mark," said the teacher, casting his eyes heavenward, "I really don't know what you've been doing in class for the last few weeks. That has nothing to do with the structure."

With that, the teacher launched into a fifteen minute lecture, abstracted from college notes, on the structure of Huckleberry Finn. Mark's comment, although somewhat vague, did have a good deal to do with structure. It simply had little to do with what the teacher had in mind. This teacher had done no preliminary work, no arranging. He had not considered whether the students had any idea of structure to begin with, nor had he considered what questions and answers were prerequisite to the consideration of structure in this particular novel. Mark's response really gave an opening: "Yes, there are a lot of incidents. What is it that holds all those incidents together, that keeps the book one novel, rather than, say, a collection of short stories?"

The discovery method is absolutely dependent upon the students' making responses. Therefore, it is also dependent upon the teacher's accepting and examining those responses as though they were worthy of examination, for they are. A teacher who belittles responses or treats them in a negative way will find himself at best with two or three students responding 90% of the time, at worst with no responses at all. Think about that. If you knew your comments would be condemned or belittled most of the time, would you contribute to a class discussion?

The trick is to examine all the responses and if there are none, to revert to a simpler question which will lead up to the more complex problem. Socrates was not above the technique. He used it constantly both in teaching and in debate. If a response is stupid, another student can take care of it much more effectively than the teacher, and with a minimum of damage to teacher-student rapport.

What are the advantages of using the discovery method? At first glance it appears to be inefficient and slow. Why not simply tell a student that he must consider his audience in writing? Certainly the deductive approach is faster, and when there is so much material to be covered in English, there is no time to be lost.

First, the deductive method is only more efficient in terms of the teacher's time. That is, it is much faster and easier to tell what a story is about than to lead a discussion in such a way that the students themselves discover what it is about. Unfortunately, what a teacher means by what he says and what a student understands by what the teacher says are frequently two entirely different things. But even if a student can memorize what his teacher or book says, there is no guarantee that he will be able to do anything with it--even recall it after a short period of time. In other words, in terms of what a student learns, except for reasonably bright and highly motivated students, the deductive approach is not efficient at all. On the other hand when a student himself analyzes a problem and formulates his own solution, he understands it.

Second, the discovery method provides instant feedback. If a teacher asks a question and gets no response, he knows that either his question is poorly stated or incomprehensible to the students. If there are responses, those responses are a measure of his students' understanding. They will indicate what must be done to achieve a more acute and more detailed perception. The deductive approach cannot provide that.

Third, the discovery method by its very nature teaches students how to approach new problems. In a culture which is dominated by change and research, nothing is more important. It is easy to quote impressive statistics about the explosion of knowledge that has taken place in the last fifty years. Experts say that ninety percent of all man's scientific knowledge has been accumulated in the past fifty years. But change in our culture involves more than the explosion of knowledge. Fortune Magazine (May, 1964) quotes Robert Oppenheimer as saying,

> This world of ours is a new world, in which the unity of knowledge, the nature of human communities, the order of society, the order of ideas, the very notions of society and culture have changed, and will not return to what they have been in the past. What is new is new not because it has never been there before, but because it has changed in quality. One thing that is new is the prevalence of newness, the changing scale and scope of change itself, so that the world alters as we walk in it, so that the years of man's life measure not some small growth or rearrangement or moderation of what he learned in childhood, but a great upheaval.

Faced with conditions such as these, problem solving becomes imperative. Simple learning of facts and rules alone will not do. The facts and rules are likely to become outmoded before a student has committed them to memory. The discovery method not only involves learning facts, but poses one problem after another in such a way that the student learns to solve them.

Fourth, the inductive method significantly reduces the inordinate emphasis on right answers in the schools. Most questions which are more than simple fact questions have more than one right answer. Some answers are better than others. What is worse, the right answer frequently is right only because the teacher's limited perception of the problem has led him to proclaim it as right.

The deductive method of teaching takes as its premise and rewards as its goal what has been called convergent thinking--the kind of thinking demanded by conventional IQ tests. In such tests the student is required to choose the "correct" answer from a list of possible alternatives. But the list of alternatives has the hidden function of limiting the students' perception of the problem at hand. A fanciful or unusually perceptive answer is wrong if it is not listed among the alternatives. The deductive mode of teaching suppresses, just as the tests do, innovative or speculative responses. Such responses are regarded as irrelevant because the method of teaching assumes that the task is to learn what the text or the teacher has to say. The student who questions accepted rules and solutions becomes a troublemaker in the teacher's eyes.

Yet, another cognitive mode--that of divergent thinking--does exist and is necessary. In exploring new problems it is necessary to examine the data from as many vantage points as possible, to forego established procedures, in short, to innovate. Getzels and Jackson describe the two cognitive modes in their study of creativity and intelligence:

> The one mode tends toward retaining the known, learning the predetermined, and conserving what is. The second mode tends toward revising the known, exploring the undetermined, and constructing what might be. A person for whom the first mode or process is primary tends toward the usual and expected. A person for whom the second mode is primary tends toward the novel and speculative. The one favors certainty, the other risk. Both processes are found in all persons, but in varying proportions. The issue is not one of better or worse, or of more or less useful. Both have their place.....[3]

Deductive teaching tends to make use only of the convergent mode of thinking. Inductive teaching makes use of both and most important encourages all students in divergent thinking. The student who questions and explores is not rebuked for his failure to choose a "correct" answer; nor is he restricted in the approaches he may take to the solution of a problem. The teacher's role is not so much to reward and punish correct and incorrect answers as it is to help the student reexamine his ideas and responses in the light of the data and decide for himself the adequacy of his answers, generalizations, and hypotheses. The teacher is not simply an authority figure who imparts information in the form of facts, theories, or interpretations. He is, to use Plato's figure, a midwife whose job it is to assist at the birth of ideas in the minds of his students.

Fifth and last, the discovery method generates and preserves the excitement in learning that is every student's right. When a student himself has an insight into the importance of word order or the meaning of a story, that insight is far more meaningful and exciting than the same insight delivered by the teacher as information. The method has a certain excitement for the teacher as well--on those days when the class discovers what the teacher's preconceptions may have kept him from seeing. The class is reading a poem. The teacher asks a question. The responses are unexpected. As he examines those responses with the students, a meaning, an aesthetic quality, an aspect of style or structure begins to unfold for him as well as for the students. His class discovers what he had not known before. On those days he knows the excitement of discovery that he hopes his students have had. But his is the double share, for it was he who prompted that discovery.

Footnotes

1. Northrop Frye, "Elementary Teaching and Elemental Scholarship," PMLA, LXXIX (May, 1964), p. 15.

2. J. C. Tressler, Henry I. Christ, Marguerite B. Shelmadine, Muriel M. Paige, Junior English in Action, seventh edition, Boston: D. C. Heath and Co., 1960, p. 66.

3. Jacob W. Getzels and Philip W. Jackson, Creativity and Intelligence, New York: John Wiley and Sons, Inc., 1962, pp. 13-14.

Michael Flanigan's article on in-service training should meet a felt need. One of the most often repeated questions we hear from visitors to the Center is, "How do we begin?" or, "What do we do to upgrade our course offerings?"

Six kinds of in-service meetings are outlined, of value to busy teachers unsure of how cooperative help may be found. A continuing theme for Mr. Flanigan is the need for teachers who care, and for a curriculum and operating procedures within a department which contribute to the continuing development of the pupil and the teacher.

IN-SERVICE TRAINING: SOME SUGGESTIONS AND PROBLEMS

by Michael C. Flanigan

The way an in-service training program is conducted should be determined by the stage of curriculum development in the school system. The school that has its curriculum written in detail will probably consider different problems in its in-service meetings than the school that simply has a textbook or two and some general statements of objectives. Also, if the in-service meetings are conducted by individual English departments, they will differ considerably from those offered by a school system for all its English departments.

The job of in-service training ultimately falls to individual English departments within a school system. Although it is highly desirable to coordinate all departmental in-service meetings with any in-service meetings conducted by the school system, the real work still must come from the local department. An outside expert may be able to give direction, show recent trends, present one or two exceptional lessons, or discuss the weaknesses of a given program, but after he is gone it is the individual department which must commit itself to the hard work of making the suggestions a reality within the local English program.

Perhaps it is more appropriate to say that it is ultimately the individual teacher who must commit himself. Although in-service training is a great deal of work for all involved, the benefits gained are worth the effort. Good in-service meetings should provide members of the department with additional support for the actual job of teaching, should allow them to expand and use their own natural talents, and should create a setting in which they can discuss common problems, present tentative solutions to their problems, and focus on those problems that are most urgent to them and that need immediate attention.

It would be foolish to try to exhaust all the possible subjects or topics that could be included as part of an in-service program. The six kinds of meetings listed below seem, though, to be essential if a serious in-service program is to be conducted.

1. Evaluation and Creation of Lessons for Accomplishing Accepted Objectives: Some in-service meetings should be designed to make members of the department focus attention on the adequacy of a series of lessons used to accomplish particular objectives of the curriculum. For example, if the objectives of the first two lessons of a unit are to involve students in the problems of the unit and to have them begin to formulate statements that distinguish the various kinds of problems to be dealt with in the unit, then the department members must decide from their experience with the lessons whether the objectives were realized. If experience shows that the lessons are weak or that alternate approaches may be more fruitful or exciting, then the members of the department should discuss any new approaches suggested, organize them into written lessons, and try them at the first opportunity. If it is impossible to try the "new" lessons immediately, they can be filed with the "old" lessons for use the following semester or the following year. When they are tried they can then be evaluated to determine whether they should replace the existing lessons, be incorporated as alternate lessons, or be rejected because of their failure. The purpose of such meetings is not to determine the one way that all members of the department must teach in order to accomplish

certain objectives, but rather the purpose is to allow teachers to share common experiences in order that they can draw upon the strengths of their colleagues . With slight modifications, depending upon the idiosyncrasies of each teacher, one lesson with the appropriate supporting materials, methods, and objectives should serve the needs of the whole department. Occasionally, the lesson most members of the department find successful will prove to be an utter failure for one member.

If this happens, it may have to be modified radically, but the objectives of the lessons should not be anandoned, because they are the reason for any program's existence. One of the main problems in the curriculum work of the department is to find suitable, interesting and efficient ways of accomplishing objectives that have been formulated with specific and long-range goals in mind.

2. *New Trends in English and Their Importance for the Curriculum:* Because it is impossible for any one member of the department to read all the latest professional literature--articles, pamphlets, books--in all the areas relating to work in English, members of the department should report to each other ideas and suggestions gathered from their reading. The focus of such meetings should be on how the ideas or suggestions in recent literature bear upon the work of the department. Are the points of significance to the program? Does the information or research contradict or support what is being done in the program? Is the program ignoring an important segment of English study? Is it overemphasizing an insignificant segment? If the ideas and suggestions are important, do they need to be considered at this particular grade level, or should they be handled at the elementary or college level?

Dozens of questions are possible, but the point of such questioning should be to determine how the "new" effects the existing English program and whether it can help the teachers do a better job by introducing better ways of doing things, to help them clarify what they are doing, and to help them decide whether what they are doing is worthwhile or adequate.

If the department members feel that they need to investigate a topic further after the initial session, they should plan ways of gathering additional information and decide on specific kinds of assignments for each member. The agenda of coming meetings will be determined by whatever decision is made. If additional work needs to be done, time will have to be set aside in future meetings to insure that the topic is pursued as far as it can be. For example, if one member of the department has read Hayakawa's *Language in Thought and Action* and believes that semantics should play a major role in the English curriculum, he can present Hayakawa's ideas to the other members of the department and present his arguments as to why they are applicable to the study of English. After the members have discussed his ideas and related their own knowledge of semantics to Hayakawa's, they can then determine to read other articles and books on semantics, examine curricular materials from other schools to see how it is being used, begin planning ways in which it can be related to other parts of the curriculum, or begin determining who should participate in designing materials for its inclusion in the curriculum. Whatever approach is used after the department members have decided that an idea or topic is worth pursuing or worth including in the curriculum, they must determine a plan of attack and make sure enough *time* is provided for successful follow-up.

3. *Outside Help and Clarification for Excellence:* These meetings are similar to #2 above, but differ in that they can stimulate the detailed individual work discussed in #2.

Sometimes department members become interested in a topic because "everyone is talking about it," yet find themselves too busy to study the topic seriously. In such cases they may wish to turn to outside help. For example, they may wish to ask the system to provide a program for all English teachers on the "new grammars," or send for films on linguistics from a university, or send members of the department to conferences on linguistics, or search for lectures on linguistics being offered in their local area. Whatever the topic, the feeling of department members is usually one of need, inadequacy, and lack of time. They want help.

After the initial help has been sought and given, the members of the department may decide that additional study is needed. If they do, they can urge members of the department to take courses from a local college or apply for study at one of the NDEA Summer Institutes in English that emphasizes the topic. Plans of this kind are of necessity long range, and teachers seem forced to accept the idea that all will not be accomplished this year or even next year. If their curriculum is fairly detailed to begin with, they need not fear that all is going to fall apart, because one area of the curriculum is not thoroughly understood or as good as it might be. If they continue trying, most of the lack of understanding and problems will disappear. At times teachers must plan materials without full knowledge of what they are doing. They should not be ashamed of this fact as long as they continue to find out more in order to improve or clarify what they have. If teachers waited until they had all the answers, they would never leave the library. The expert can help us. He can talk to us about our goals, our methods, our materials. He can steer us in the right direction, but he cannot create the individual English curriculum for our school. We are the ones who must do that. It will take a great deal of work and time, and if we learn from our mistakes, we will have the best curriculum for our school from those who know our school.

4. Clarifying the Objectives of the Curriculum: Although a good part of in-service work is concerned with expanding knowledge and discovering better ways of accomplishing objectives, a good deal of time for both departments which have a detailed curriculum and those which have little of their curriculum in writing should be used for defining short range and long range objectives and determining whether existing objectives are worthwhile. In such meetings criticism of objectives should be welcomed and discussed freely, because if the objectives are found to be inadequate, a great deal of work spent on designing materials and methods to accomplish faulty objectives could be eliminated. For example, if the objective of a lesson is to get students to appreciate Shakespeare a number of problems arise. The greatest problem, of course, is what do we mean by appreciate. How can we test such an objective? Is this a long range objective that we can easily design materials and tests for? Is it necessary that every student appreciate Shakespeare? The problems arising from the objective indicate that we are dealing with an unmeasurable objective, one we cannot tie down, one that, although interesting and laudable, is of no real use to guide us in our curriculum work. The job, then, is to design objectives within our curriculum that we can measure in some way. When we decide upon an objective, we must then determine whether the objective can be broken into smaller parts. If it can, we are then able to determine the skills and lesser objectives which make it up. By streaming objectives together we can decide upon long range objectives that are meaningful. In the case of some larger objectives

we may find it impossible to determine consistent, unbroken streams. In such instances we will be forced to construct objectives by making educated leaps that will exist as signs of our inability to measure all that we think we do accomplish. These objectives may give unity to our program, but we will remain without any absolute assurance that such goals have been reached after students have finished the program. Unmeasurable objectives should be avoided as much as possible, and should be completely avoided in the case of short range objectives upon which other objectives rely for their existence.

Defining objectives in specific terms is one of the hardest jobs for a department, but with help from books on testing and books like _The Taxonomy of Educational Objectives_ the members of the department will be able to see more clearly just what they are about when they are constructing curriculum. The department members should find that as they become more conscious of objectives their problems with designing materials, methods, and tests will diminish considerably. They will also find that many objectives, materials, and methods presently in the curriculum are incompatible. Discoveries of incompatibilities should lead to worthwhile and consistent curriculum improvement.

5. _Adding New Dimensions to the English Curriculum_: Some meetings should be set aside for the creation of new lessons in which new material is used to give additional scope to the English curriculum. Perhaps members of the department may have discovered some good audio-visual material, paperbacks, or individualized material that seems useful for the English program. In such a case, all members should try to plan lessons or a new unit incorporating the new materials. It is better to have too much material to choose from than not enough, but newness for newness' sake should not be the goal, but the new material should either replace weak lessons, expand the scope of the curriculum, serve as an alternate for tried-and-proven materials, or add excitement to the everyday job of teaching. Usually such new lessons will arise out of decisions made in meetings of the kind suggested above.

6. _Teacher Seminars, or Pride Meetings_: Usually in some meetings it is valuable to use a literary selection for thorough discussion by the members of the department. The goal is not necessarily practical in terms of curriculum improvement, although it may be of great value to each teacher personally. Teachers discuss the work in terms of its meaning and structure. Disagreements will probably arise; this should not be taken as a sign of failure, but should cause each teacher to defend his position thoroughly. The discussions will probably go well beyond anything that might be expected in the classroom, and this is as it should be. Intellectual discussions of this kind should lead teachers to appreciate each other and should create a stimulating atmosphere for serious work in English. Other materials may be used besides those that are part of the curriculum. Assignments can be made; teachers can elect to work on a play by Shakespeare, a poem by Blake, a novel by Ian Fleming, or whatever. The point, though, is to keep teachers intellectually alive, to let them know that once they start teaching children we do not write them off as no longer creative, intellectually vibrant people. Members of the department may also want to try their hands at writing articles for professional journals, writing poetry and short stories with the help of each other, or simply discussing the problems of composition or rhetoric. Selected works by well known people in language could serve as the base

for other discussions. Teachers could discuss the intellectual importance of Piaget, Marshall McLuhan, Northrop Frye, etc. Again, the emphasis should be intellectual stimulation that should ultimately lead to an esprit de corps that will make the English department a dynamic, vital force.

Intellectual discussions of this kind draw upon the natural love of subject matter that most English teachers must have had once, because most of them came to English teaching with excitement for the study of English. Most English teachers do not want to teach; they want to teach English. In college, or high school, or sometime we all have had that feeling of intellectual uplift and vitality that the discussion of the essence of our subject matter holds as a promise to the pursuer. By utilizing the English teacher's basic interest in his subject as a means of keeping him stimulated and by showing him that intellectual pursuit is still our goal, we can insure that our schools will have happier teachers, and we will show our teachers that their subject matter is still so valuable that it deserves the serious focus of the whole department. We will also show them that they are important, because we have set apart time for them to discuss and enjoy what they love. Their discussion does not always have to be in terms of the practical. All need not focus upon what is good or useful for our students. Our interest at times needs to be centered upon what is good for our teachers as intellectual, alive, interested human beings who love the study of English. Other topics for discussion are easily possible, but no matter what is chosen as the focus for an in-service meeting the goal should be to challenge teachers to go beyond the usually narrow, trite concerns that many times serve as excuses for calling teachers together and wasting their time.

In the six suggested agenda items listed above a number of assumptions have been made. Rather than try to discuss all of the problems inherent in these assumptions we will consider two factors that must be taken into account when organizing an in-service program. These key factors are leadership and the present status of the curriculum.

A Curriculum Written in Detail

A major problem for a local English department is creating a written detailed curriculum which can serve as a base for training new teachers, give support to weak teachers, and serve as a reference point for experienced or creative teachers. If the curriculum is not spelled out in detail, most of a teacher's time is taken with creating lessons for his day to day survival in the classroom. Also, without a thorough curriculum guide, each teacher is encouraged to go his own way, and many times he must turn to his college days for model teaching methods and materials, or exhume his notes from student teaching, or diligently plod through the assigned text one jump ahead of his students. Such approaches are inexcusable today. Children in our schools should not be thrown almost entirely on the mercy of each individual teacher, nor should the teacher be thrown on his own. We must support teachers in order that they can do the best job possible in the classroom.

The department that does not have the time to create its own thorough curriculum guides from scratch can turn to dozens of available sources. Curriculum centers across the country at Florida, Nebraska, Michigan, Minnesota, Hunter, Georgia, Oregon, Northwestern, Indiana, to name only a few[1], offer departments an inexpensive way to begin the hard job of individualizing a curriculum to fit the needs of their particular school. If a department will take the time to look over the materials being offered, they can choose those that best meet their needs. By using the materials as a starting point, they can begin to rearrange them, add to them, scrap them, combine parts from several curriculum centers until after a year or two of experience with the materials they can say they have a curriculum base. The job of in-service training at first will be selecting materials, trying them out, discussing their effectiveness, adapting them to the materials available in the department, and generally building an English curriculum foundation. The next stage of the in-service training program will be a continuous one in which suggestions such as those outlined above will serve as guides to the continuous job of keeping the curriculum alive and exciting. The curriculum must exist in writing and in detail in order that new teachers to the school can use it with relative ease. Detailed curriculum guides are not strait jackets that tell the teacher he must teach certain skills in certain ways. It is a guide for the teacher who needs help in accomplishing certain objectives. If the teacher can accomplish the same objectives with something he likes more than the way suggested in the curriculum guide, he should do it his way. The center of a curriculum is its objectives. The materials and methods are ways of accomplishing objectives. It would easily be possible to design twenty different lessons using different materials and methods to accomplish the same objectives.

We are all well aware that we are not masters of all things. A thorough curriculum guide will bolster us in areas where we are weak and will insure some uniformity of education for all students. It will also serve as a focal point for our individual creativity and that of the department. The department that continues to depend upon one or two textbooks and a few general objectives that in no way can be measured is open to censure. Much is available and is easily adaptable to our needs. We should take advantage of the work of others in order that our work will be more effective. All we need to do to start is to act, then study, question, change, and create, and we will find that improvement will be the outcome. The curriculum guides and suggested materials and methods being made available from curriculum centers are excellent starting points for building our own curriculum guides. We do, though, need to be wary. We should not accept uncritically what is being offered, as some schools have attempted to do, nor should we panic if one of the stories used in a guide is not in our material resources. We should learn to adapt what others have created to our needs and to what we have available. If something is of particular value, then we should try to get it, but we should not fall into the trap of trying to make our English curriculum an exact imitation of somebody else's. If we closely examine the materials being created by curriculum centers, we will find that they do not all use the same approaches, nor do they agree as to what should make up the context of the English curriculum. In fact, we will find some, such as the Carnegie curriculum in composition and the Northwestern composition curriculum, using completely different approaches to the same thing. We will find ourselves in the position of trying to decide which underlying philosophy most agrees with ours, which curriculum best represents what composition, and which curriculum really can practically be used. We will have to make the decision.

The goal then is to examine closely what is available. At times we may accept an entire approach, but after we do, we should not close our minds to other approaches, but should continue to examine what is being made available in the hope that we can improve what we have. We should not expect too much, because all such work will require time. Eventually, though, we will have a curriculum we can be proud of and one which naturally lends itself to expansion, improvement, and understanding.

Leadership for In-Service Training and Curriculum Improvement

The second most important element in creating an in-service training program and improving the curriculum is leadership. Without a person who can direct, prod, help, and utilize other members of a department, most attempts at improving the curriculum will be short lived. Usually, the chairman is the one who must take the responsibility for planning the in-service program, for organizing other teachers' efforts, and for utilizing the best talents of each person in the department. The job of the leader is demanding; he must be willing to put in long hours of work, to help his teachers understand the reasons for the extra time they must put in, to find ways of getting all members of the department to contribute their ideas, and to be ready to prove to his department that he has some plans and that their work will improve the quality of their teaching and the English program of the school. He must also avoid being dictatorial, at least to the point of antagonizing his teachers. He should be able to discover what they do well and use this as a means of getting his teachers' cooperation. He should let them write lessons about things they know and do well first before getting them involved with things they are not familiar with. He should be able to guide new teachers in worthwhile teaching practices while attempting to get older teachers to try new things that he knows can't miss. He should show his teachers how thorough curriculum guides benefit everyone by cutting down on the planning time involved which is the opposite of what happens when each teacher goes his own way. If he is well organized, has a plan of attack, and treats his teachers as creative, vital human beings, he should easily gain the cooperation of any member of the department who seriously still wants to teach. Some may not want to be bothered. If this happens, he should use all legitimate means at his disposal to either gain their cooperation or force them out of the department. Teachers who have "retired," yet still teach four or five classes a day have no place in the schools. Such extreme cases are rare, and most teachers, when they see the excellence of well developed lessons, are usually more than willing to do their part to help their colleagues. The leader's job is not an easy one, but it is a necessary one. Without the person who is dedicated and who is willing to take on the responsibilities of leadership little of lasting value will come out of an in-service training program.

In the creation of the Euclid program leadership was an essential element that accompanied the creation of a detailed curriculum. In Bernard McCabe's article "Perspective on the Euclid Central Curriculum" in this bulletin, the emphasis is upon the strength that written, detailed curricular documents add to any English department's operation. Although it is not central to Mr. McCabe's thesis, it should be pointed out that leadership was the force that made the curriculum a reality.

Someone had a dream, or believed that certain things had to be done if English was to be taught well. Those who replaced the first leader of the department, George Hillocks, also believed in what had been created under his direction and they promoted it and made small additions of their own. They helped train the new teachers who were to use the curriculum. They questioned some of the original work, yet they had something to work from that made all their changes, additions, and subtractions possible, because most of the original work was done for them. The original documents not only gave new teachers something to turn to, but gave the new leadership a base to work from for further curriculum improvement.

The combination of both a thoroughly written curriculum and a leadership in the department that was willing to guide new teachers and to add its own contributions has continued to make the English department at Euclid Central a vital force in its community and throughout the nation despite the three completely new staffs it has had in the past four years.

Conclusion

Many problems must be overcome if any in-service program is to be successful, but if teachers accept the idea that they must work an hour or two every week in cooperation with other department members, half the battle is won. Setting up an in-service program to improve the English curriculum and to improve the quality of the teaching of each member obligates teachers to give extra time and to work longer hours. If teachers are unwilling to give the time or are unwilling to accept the responsibility of working harder, they should not hope to improve themselves or their English program. Of course, it is desirable for a school system to provide time for teachers to improve, and if it does, then the job is that much easier, but whether the school provides school time for in-service training or not, the work of the program ultimately falls to the teachers.

It would be comforting to think that we could simply take someone else's curriculum guides, use them, and attain excellence in the classroom, but we all know that we must adapt, even if slightly, what others have created for their teaching. We can gain a lot from our exchanges with others; we can formulate objectives that all of us agree must be accomplished; we can create a curriculum that is thoroughly written to serve as a guide to others; and to do all of this we must accept the fact that we will have to work if it is ever to be a reality.

We should continue to hope, though, that the administrative leadership in our schools will someday realize that they can save money and help children learn more and better things in our classrooms if one of their first considerations is freeing us in order that we can do the job. They cannot expect a good English curriculum or a good in-service training program if they continue to give only as much as they have to. They must understand that we as English teachers are willing to do the job, and we can better do the job if the right structure is provided to let us get to the work.

Footnote

1. English departments will find Michael Shugrue's article "New Materials for the Teaching of English: The English Program of the USOE," PMLA, (September, 1966), a valuable source of material being executed by curriculum centers throughout the United States.

The proof of a curriculum lies equally with students at the lower end of the continuum. One reads much on how the college bound student must be challenged, but the lower tracks are often abandoned to inferior reading materials and workbook type drill.

I have attempted to indicate three important lessons which we have learned from working with two experimental classes of the reluctant during the past year.

NINTH GRADE RELUCTANT LEARNER CLASSES

by Charles C. Rogers

The classes for the reluctant in the Euclid curriculum are just that. Corrective reading classes deal with pupils severely retarded in skills. Thus the reluctant program is designed to deal with those for whom the schools have been unsuccessful in generating interest in learning situations we consider valid. We are hesitant to define students as reluctant learners until they reach the ninth grade (there are, after all, means for individualizing instruction within the regular curriculum), but by ninth grade it is obvious we simply are failing with some.

Of course some pupils in the reluctant classes will be deficient in some skills, as some pupils in all classes are, but the distinguishing characteristic of these youngsters is the possession of at least minimal skills for their grade level, but with an apparent lack of desire in classroom tasks. Some are out and out "discipline problems," but none are remedial by classic definition of two or more years retardation as shown by standardized tests.

Beyond wanting to help such youngsters find some value in the English classroom, they are, of course, of particular interest to us since they represent our visible failures. Thus, in a manner of speaking, the emphasis is not upon the child but upon the program. That is, in a remedial program one asks of various measuring devices a knowledge of what is wrong with the child as compared with his potential. In the reluctant class we ask what is wrong with the program that the child has not become involved since he is not crippled by a lack of basic skills. Of course he has a variety of attitudes which have adverse effect on his total behavior in the classroom situation. Actually the attitudes of individual youngsters in any classroom should be taken into account in any learning situation, but by isolating these problem attitudes in a special class we are giving priority to them.

Also, we do not consider it desirable to track the reluctant pupil out of our normal sequence of learning. He may be uncooperative, or learn differently than the average--slower, or from different lessons--but he is not fed an inferior fare. This view is related to a philosophical problem inherent in any curriculum.

If one conceives of his curriculum as consisting of a determined set of subject matter facts to be learned by the pupil, then it is possible and practical to recognize that some are not able and should therefore be offered less according to their ability or desire. If, however, as at Central, one understands the English curriculum as a sequence of learnings which consist of language formed concepts, structures, and processes conceived as necessary at the lower secondary level for attaining a liberal arts education, then one cannot accept less than the average track learnings without viewing this acceptance as failure in the program.

Materials can be changed for the reluctant learner without destroying the Euclid curriculum because knowledge about these materials is not the primary objective. (We would like our students to be familiar with certain works helpful to them in their future, formal education, or because of the various values we attribute to the humanities, but even in honors classes materials are not primary except that they contain certain sophisticated structures.)

To change the methodology presents a greater difficulty since Euclid engages in "discovery" as a basic claim to valid learning for the student. But concepts are taught from models, so ultimately materials are a concern. Also, one cannot help the pupil gain the language structures seen as essential if threadbare materials are used such as are sometimes suggested for the reluctant. This does not deny the need for high interest materials which are often less than "literary."

Initially, then, the present curriculum materials were reviewed for selections and lessons which might hold some greater hope of involving the reluctant. Past experience was of course helpful in identifying high interest materials from those used in both regular and honors sequences. When dealing with the reluctant (and remedial) pupil, there may be a tendency to abandon the curriculum one holds as being valuable and turning to basic and elementary worksheet materials appropriate at lower grade levels. Yet this approach was not successful the first time around--the reluctant pupil has been having unsatisfactory experiences throughout his school career.

That the gifted, at one extreme of the continuum, must be challenged is commonly observed, but we tend to ignore the same logic for the reluctant at the other extreme. Without challenge which they wish to rise to, both extremes quickly become bored. Perhaps their suspicion as to the lack of value in school is confirmed.

It is interesting to speculate on just which materials will be most successful with the reluctant learner because there are no pat answers. Tongue in cheek, they must be excellent materials. The reluctant pupil is an expert phoney detector. He comes into the classroom with the attitude that school and the teacher is phoney, though he often wants to be shown that he is wrong. He tests the teacher and those around him more frequently than the average and he needs more, and more specific, reward and aid.

One of the most successful experiences I had with my reluctant class was a reading of Gallico's The Snow Goose. I used it with misgivings as a regular part of the Outcast unit because I thought it too sensitive and distant from their lives. I read this and many subsequent stories to them until they finally became involved enough to want to read about outcasting for themselves. Many of the discussions held on these stories were superior to those in my average class--their approach to the materials was vigorous and free of teacher-pleasing type responses.

In a manner of speaking, I was spoiling them--and willingly so--because their attitudes prevented them from digging into the material on their own, but they were receptive so long as I was willing to do the work in an effort to entertain them. Discipline improved very little during the term--I was unable to bring about wide scale social reform--but the compulsive talkers now cried out their interrupting thoughts with reference to an idea or event in the stories. On the other hand, one of the most successful experiences I had with my reluctant class was a reading of Steinbeck's The Pearl. Unlike The Snow Goose, I had anticipated its working well because of the violence and vivid imagery. Again, I read this to the class, and they had no difficulty in dealing with the symbolic levels of meaning.

And still in a manner of speaking, I spoiled them too in that when lessons did not go well I quickly abandoned them in favor of a new attempt at fresh material. Lack of genuine interest was my major criterion, and anything, any subject which could elicit serious verbalizing became a subject to pursue in the unit work.

A second principle I began acting on, once I had consciously perceived it, was that the role of teacher had to be different. Recall that these youngsters have built a very firm shell for protection because of unhappy clashes in the classroom, and that many revolt or simply turn off for any authority figure. We had many confrontations on a great variety of matters, many running gun battles, all calculated by me to make them confront me as a person, a person who was trying to teach a subject he felt very worthwhile. I cannot pretend to have succeeded with all, but by the final quarter we had order, most would read materials being used, and some dealt with me with apparent respect. These are not willing obedient pupils who will follow the abstraction, teacher. I had to sell myself, my concern, and my subject.

I should like to suggest finally, that all three of these matters are no different for the reluctant classroom than for the honors or average. Youngsters are frequently underestimated in their ability to cope with good, mature literature--it does need a context and their involvement must be secured. The teacher must be an individual identity, and he must have genuine enthusiasm which can be communicated. And finally, the student never fails--we fail to construct a learning situation for him. It is we who must recognize our failure, and we must understand the pupil more clearly so as to find work for him which will accomplish our goals.

AFTERWORD

Work at the Euclid English Demonstration Center is closed with the issuing of this bulletin. The major criticism leveled against it by its sympathetic critics deserves answer. Mainly this criticism takes the form of some such an assertion as that what it attempts with junior high youngsters is too literary and difficult. This is a criticism which, I think, comes from a superficial examination of unit content, or from the mistaken notion that the literature "covered" is the curriculum. Difficulty in any learning situation is obviated by insuring an adequate student background, by the context of the lessons.

The Euclid model curriculum approaches the most important problem of English secondary education: the problem of higher illiteracy. One can only approach complexity from an adequate backgrounding. At best the unit framework provides that background within the limitations of classroom experience. It provides for individualization within present limits of adult understanding.

The person who criticizes the materials in the Euclid units on the basis of difficulty has failed to see the internal logic of the learning experiences making up the units which ready the student for the challenging reading and writing experiences which are the behavioral goals of the curriculum. Of course no written curriculum obviates the need for a skillful teacher to accomplish this important preparatory work.

Further, the nessary prewriting experiences are provided by the unit context. At present, reading and writing are the behavioral goals of our curriculum in communications. In the future English may very well have more oral and multi-sensory goals. For the present the Euclid units are good, practical units.

For the future we need far more information about the relationship of language and thought, about language and basic personality development. The only genuine sequence possible in English will be the sequence based on the language development of each pupil. Any sequence we determine in the meantime will be arbitrarily assigned from partial understandings.

As McCabe suggests, though in a different way than he suggests, much greater emphasis needs to be placed on oral language, and in a complete secondary program, on aesthetics.

As Flanigan suggests, in-service training is a present necessity for all teachers.

As Hillocks suggests, discovery is our best present method.

As Shugrue suggests, great teachers and/or curriculum is necessary.

As Evans suggests, we must find ways to evaluate.

And as I should like to suggest, we can neither rest nor feel secure until English meets the pressing demands of all of our youngsters, and of our culture. There is a very large job. The Euclid experience has helped to define some of the problems, and has reached some partial solutions.